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ADAMS

NEW MUSICAL DICTIONARY

OF

FIFTEEN THOUSAND

TECHNICAL WORDS, PHRASES, ABBREVIATIONS,
INITIALS, AND SIGNS,

EMPLOYED IN

Musical and Rhythmical Art and Science,

IN NEARLY

FIFTY ANCIENT AND MODERN LANGUAGES.

BY

JOHN S. ADAMS

AUTHOR OF THE FIFTEEN THOUSAND MUSICAL TERMS

NEW YORK

PUBLISHED BY S. T. GORDON & SON,

18 EAST FOURTEENTH STREET, NEAR FIFTH AVENUE.



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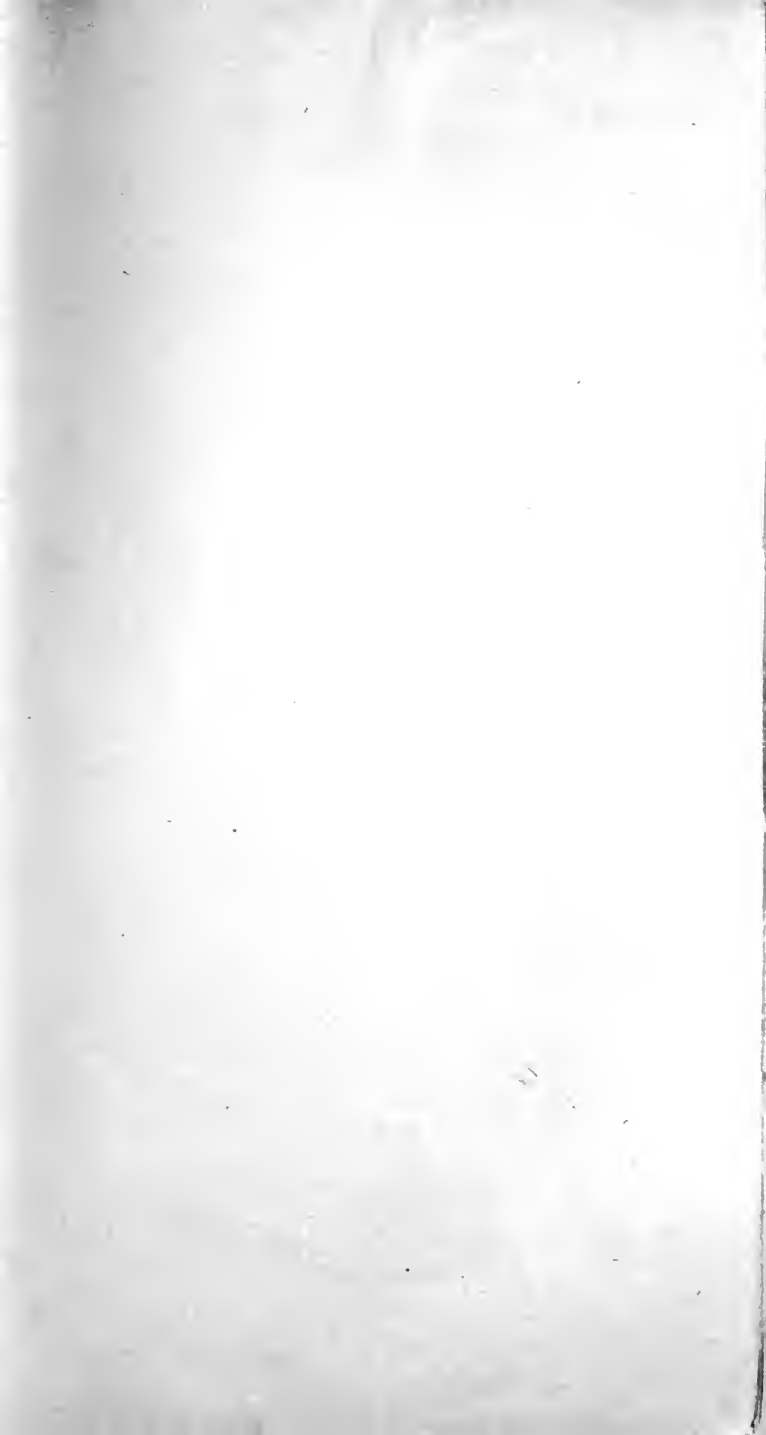
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PREFACE.

THE author, encouraged by the success of "5000 Musical Terms," and conscious that the many improvements and additions which the twelve years that have elapsed since the publication of that volume have suggested, are called for in a work of this kind, has endeavored in this "New Musical Dictionary," not only to include all that was valuable in his previous work, but, by the addition of upwards of ten thousand words, phrases, &c., fuller and more correct definitions and valuable matter, and by a more systematic arrangement of the whole, to offer a work of far greater value to the public. Every available source of information has been drawn upon, the best authorities carefully consulted and compared, and no means spared to render the book complete, and, as far as possible, reliable.

WEST ROXBURY, MASS.,
October, 1865.



ABBREVIATIONS

OF LANGUAGES USED IN THIS WORK,

BEING THOSE IN WHICH THE WORDS, TERMS, AND PHRASES
ARE WRITTEN, OR FROM WHICH THEY ARE DERIVED.

<i>Aby.</i>	Abyssinian.	<i>Hun.</i>	Hungarian.
<i>Afr.</i>	African.	<i>Ice.</i>	Icelandic.
<i>Ara.</i>	Arabic.	<i>Iri.</i>	Irish.
<i>Arm.</i>	Armenian.	<i>Ita.</i>	Italian.
<i>A. S.</i>	Anglo-Saxon.	<i>Jap.</i>	Japanese.
<i>Bel.</i>	Belgian.	<i>Jav.</i>	Javanese.
<i>Bre.</i>	Breton.	<i>Lat.</i>	Latin.
<i>Cel.</i>	Celtic.	<i>Mal.</i>	Malay.
<i>Cha.</i>	Chaldaic.	<i>Moo.</i>	Moorish.
<i>Chi.</i>	Chinese.	<i>Nor.</i>	Norman.
<i>Cor.</i>	Cornish.	<i>Norw.</i>	Norwegian.
<i>Dan.</i>	Danish.	<i>Per.</i>	Persian.
<i>Dut.</i>	Dutch.	<i>Pol.</i>	Polish.
<i>Egy.</i>	Egyptian.	<i>Por.</i>	Portuguese.
<i>Fre.</i>	French.	<i>Rus.</i>	Russian.
<i>Frs.</i>	Frisian.	<i>Sco.</i>	Scotch.
<i>Gae.</i>	Gaelic.	<i>Spa.</i>	Spanish.
<i>Ger.</i>	German.	<i>Swe.</i>	Swedish.
<i>Got.</i>	Gothic.	<i>Syr.</i>	Syriac.
<i>Grk.</i>	Greek.	<i>Tem.</i>	Temght (Afr.)
<i>Hau.</i>	Hausa (Afr.)	<i>Teu.</i>	Teutonic.
<i>Heb.</i>	Hebrew.	<i>Tur.</i>	Turkish.
<i>Hin.</i>	Hindoo.	<i>Wel.</i>	Welsh.

 The figures at the end of the definitions refer to illustrations in the Appendix.

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1. *Journal of the American Medical Association*, 1997; 277: 1033-1038.

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A D A M S'

NEW MUSICAL DICTIONARY.

A.

- A.** (*Ita.*) To, for, by, at; the alphabetical name given to the sixth note of the scale of C in ascending, and termed *La*; the open note of the second string of the violin, by which its other strings are tuned and regulated; the name of that note in our musical system which answers to the lowest sound used by the ancient Greeks, namely, the *Proslambanomenos* of the Hyperdorian, or deepest Greek mode, placed by the moderns on the first space in the bass clef; the name of one of the two natural modes.
- A 2.** (*Ita.*) For two voices; A 3, for three voices; A 4, for four voices; and so on.
- A above G Gamut.** That A, or that note, which is one tone higher than G gamut.
- A above the Bass Clef Note.** That A, or that note, which is a third higher than the bass clef note.
- A above the Treble Clef Note.** That A, or that note, which is one note higher than the treble clef note.
- Aanes.** (*Grk.*) A term applied to modes and tones by modern Greeks.
- A Archet.** (*Fre.*) With a bow; instruments played with a bow, as the viol, violin, &c.
- Abacus.** (*Lat.*) An ancient instrument for dividing the intervals of an octave.
- Abacus et Palmulæ.** (*Lat.*) The name given to the machinery by which the strings of the ancient polyplectrum were struck.
- Abacus Harmonicus.** (*Lat.*) The structure and disposition of the keys of a musical instrument.
- A Ballata.** (*Ita.*) In the manner of a ballad; a chorus repeated at the close of each verse of a song.
- Abandono ed Espressione, Con.** (*Ita.*) With self-abandon and expression.
- A Battuta.** (*Ita.*) By beating, or in strict time, after an *ad libitum*.
- Abat Voix.** (*Fre.*) A reflector of the voice.
- Abbadare.** (*Ita.*) Take care; pay attention.
- Abbandonasi.** (*Ita.*) With self-negation and abandonment; despondingly; without restraint, making the time subordinate to the expression.
- Abbandonatamente.** (*Ita.*) Without restraint; with despondency.
- Abbandono, Con.** (*Ita.*) Despondingly; with submission.
- Abbassamento.** (*Ita.*) To pass under; in music for the harpsichord, piano, and organ, showing that, when playing very rapid passages, sometimes one hand passes over or under the other.
- Abbassamento di Mano.** (*Ita.*) The falling of the hand in beating time.
- Abbassamento di Voce.** (*Ita.*) The fall or change of the voice from tenor to bass.
- Abbellimenti.** (*Ita.*) Ornaments introduced to set off a plain melody.
- Abbildung der Klaviatur von sech Octaven.** (*Ger.*) A key-board of six octaves.
- Abblasen.** (*Ger.*) To sound a retreat.
- Abbreviamento.** (*Ita.*) Shortening.
- Abbreviare.** (*Ita.*) To abridge; to shorten.
- Abbreviation Marks.** Oblique strokes which distinguish the eighth, sixteenth, thirty-second notes, &c., when applied to unfilled or white notes, signifying the repetition of the same tone (61. a); a diagonal stroke with a dot on each side, signifying a repetition of groups of three or four notes (61. b); horizontal cross strokes repeated with the omission of the notes, indicating the repetition of eighths, sixteenths, &c. (61. c); a waving line (61. d), a row of points (61. e), or a short horizontal stroke (61. f) under each note employed in place of notes when two voices or parts which are parallel in time and run on the same degrees of the staff are to proceed by octaves; a number of rests so combined as to denote a long period of silence (61. g); rests placed diag-

onally with figures above them, signifying the number of whole notes the pause is to equal in duration (61. *h*); figures placed upon the staff, indicating the number of whole notes or measures the silence is to be continued (61. *i*).

Abbreviatur. (*Ger.*) Abbreviation.

Abbreviature. (*Ita.*) Contractions or abbreviations in musical notations.

Abbreviren. (*Ger.*) To abbreviate.

Abemolar. (*Spa.*) To compose in B flat.

Abendlied. (*Ger.*) Evening song or hymn.

Abendmusik. (*Ger.*) Music at night; a serenade.

Abendstandchen. (*Ger.*) A serenade.

A Beneplacito. (*Ita.*) At pleasure as to time.

Abermato. (*Ger.*) Once more.

Abertura. (*Spa.*) Overture.

Abfassen. (*Ger.*) To compose.

Abfedeln. (*Ger.*) To fiddle.

Abfingern. (*Ger.*) To finger.

Abgeigen. (*Ger.*) To fiddle.

Abgestossen. (*Ger.*) Detached.

Abgestotzen. (*Ger.*) Staccato.

Abgestzt. (*Ger.*) Staccato.

Abgurgeln. (*Ger.*) To carol.

Abhauchen. (*Ger.*) To utter softly.

Abilita. (*Ita.*) Skill; force of understanding.

Abkurzen. (*Ger.*) To abridge; to abbreviate.

Abkürzung. (*Ger.*) Abridgment; abbreviation.

Abkürzungen. (*Ger.*) Abbreviations.

Ablude. (*Lat.*) To play out of tune.

Abludo. (*Lat.*) Playing out of tune.

Abnehmend. (*Ger.*) Diminishing.

Aborgeln. (*Ger.*) To play off on the organ.

Abposaunen. (*Ger.*) To perform on the trumpet.

Abquletken. (*Ger.*) To whine or squeak out.

Abrege des Principes de Musique. (*Fre.*) The first rudiments of music.

Abreissung. (*Ger.*) A sudden stop in singing or playing.

Abrg. An abbreviation of *Abridged*.

Abridgment. A collection, in a small compass, of the chief parts of an overture, oratorio, or other musical work.

Abrupt Modulations. Sudden modulations into keys which are not closely related to the original key.

Absatz. (*Ger.*) A section, or musical sentence; stop; cadence.

Absetzen. (*Ger.*) A style of performance similar to staccato.

Absingen. (*Ger.*) To carol; to chant.

Absingung. (*Ger.*) Singing; chanting; carolling.

Absonous. Unmusical; incapable of being tuned.

Abspielen. (*Ger.*) To perform on an instrument.

Abstand de Töne. (*Ger.*) Discordant tones.

Abstimmen. (*Ger.*) To tune properly; to lower or tune down.

Abstimmung. (*Ger.*) Discordance; dissonance.

Abstossen. (*Ger.*) Similar in manner of performance to staccato.

Abtonen. (*Ger.*) To deviate from the right tone.

Abtrommeln. (*Ger.*) To beat on the drum; to publish by drumming; to drum forth.

Abtrompeten. (*Ger.*) To perform on the trumpet; to trumpet forth; to finish trumpeting.

Abub. (*Heb.*) A flute or hautboy.

Abwechselnd. (*Ger.*) Alternately; alternating.

Abyssinian Flute. A flute nearly the size and shape of the German flute, with the mouthpiece like that of the clarinet, and played upon lengthwise.

A Campana Herida o a Campana Tanida. (*Spa.*) At the sound of the bell.

Açauu. (*Wel.*) To chant.

A Capella. (*Ita.*) In the church or chapel style.

A Capriccio. (*Ita.*) At will; agreeable to the taste of the performer.

A Carillon. (*Fre.*) Musical clocks.

Acatalectic. (*Grk.*) A verse having the complete number of syllables without defect or superfluity.

Acathistus. (*Grk.*) A hymn sung in the ancient Greek church in honor of the Virgin.

Acc. An abbreviation of *Accompagnamento* and *Accordeon*.

Accademia Musicale. (*Ita.*) Musical academy.

Accarezzevole. (*Ita.*) In a persuasive and caressing manner.

Accarezzevolmente. (*Ita.*) Fawningly; persuasively.

Accel. (*Ita.*) An abbreviation of *Accelerando*.

Acceldo. An abbreviation of *Accelerando*.

Accelerando. (*Ita.*) With gradually increasing velocity of movement.

Acceleratamente. (*Ita.*) Speedily.

Accelerato. (*Ita.*) Accelerated; with increased rapidity.

Accent. A stress or emphasis upon a note or passage to mark its place and relative importance in a composition.

Accent, Dead. An expression of tone resulting from boldly attacking a violin, pressing the bow with a heavy, dead weight upon the strings.

Accent, Descriptive. An accent which fully illustrates the various expressions or sentiments of a composition in its most minute points.

Accented. Uttered with accent; notes or those *parts* of a bar on which the emphasis or expression naturally falls.

Accented Notes. In common time the first and third notes, and in triple time the first note; notes upon which emphasis is placed.

Accent, False. An accent removed from the first note of the bar to the second or fourth.

Accent, Grammatical. The stress laid on the accented part of the bar.

Accent, Measure. A regular alternation of strong and weak parts in a measure.

Accento. (*Ita.*) Accent.

Accentor. An old term, signifying the performer who took the principal part in a duet, trio, &c.

Accent, Oratorical. The emphasis dictated by feeling, giving the music its peculiar expression.

Accent, Rhythmic. Rhythmical accent.

Accent, Rhythmical. A uniform succession of small or large groups or figures of notes symmetrical in their relation to each other.

Accents. In old music, verse, or song.

Accentuare. (*Ita.*) To accentuate; to perform with expressive accentuation.

Accentuation. The act of accenting; the giving to the several notes of a composition their due emphasis, or expression; the art of placing accents, or of uttering them.

Accentuation, Metrical. An elevation of the voice accompanied by the *ictus*, or stroke of the foot marking it.

Accentuato. (*Ita.*) Distinctly and strongly accented.

Accentuiren. (*Ger.*) To accent.

Accentus. (*Lat.*) Accent.

Accessory Notes. Those notes situated one degree above and one degree below the principal note of a turn.

Accessory Parts. Accompaniments.

Accessory Sounds. Sounds which aid in producing effect in a secondary manner; accessory tones.

Accessory Tones. Harmonies; tones faintly heard in higher octaves, as the principal tone dies away.

Accessory Voices. Accompanying voices.

Acciaccare. (*Ita.*) A broken and unexpected way of striking a chord.

Acciaccatura. (*Ita.*) A species of arpeggio, expressed by a small note placed before the principal note.

Accidens. (*Fre.*) A term applied to flats, sharps, and naturals, which are found before or after particular notes in the course of a piece.

Accidental. An accessory sharp, flat, or natural not appertaining to the original key of the piece.

Accidental Chords. Chords containing one or more notes foreign to its proper harmony.

Accidental Chromatics. Chromatics employed in preparing the leading note in the minor scale; chromatics incidentally employed.

Accidental Harmonies. The three relatives of the key.

Accidental Notes. Notes which do not belong to the harmony.

Accidentals. Sharps, flats, and naturals used to change the sound of letters, as the chord, of which these letters are a part, may require. They affect the sound of the letters upon which they are set no farther than the compass of the bar in which they are enclosed.

Accidents. Occasional sharps, flats, and naturals placed before notes in the course of a piece.

Acclamation. A form of words uttered with vehemence, performed in the later ages of Rome by a chorus of singers instructed for the purpose. It somewhat resembled a song, and was sometimes accompanied with applauses made by the hands.

Accodato. (*Ita.*) Accompanied.

Accoladc. (*Fre.*) The *brace* employed to connect two or more staves in piano-forte or harp music, and in scores. At the commencement of a tune, it shows how many parts move together (7).

Accom. An abbreviation of *Accompagnamento*.

Accom. ad Lib. An abbreviation of *Accompaniment ad Libitum*.

Accommodare. (*Ita.*) Accommodated or adjusted.

Accomp. An abbreviation of *Accompaniment*.

Accompagnamento. (*Ita.*) An accompaniment.

Accompagnando. (*Ita.*) Accompaniment.

Accompagnare. (*Ita.*) To accompany.

Accompagnateur. (*Fre.*) An accompanist.

Accompagnatore. (*Ita.*) One who accompanies.

Accompagnatrice. (*Fre.*) A female accompanist.

Accompagnemens. (*Fre.*) Accompaniments.

Accompagnement. (*Fre.*) An accompaniment.

Accompagner. (*Fre.*) To accompany; to be the accompanist.

Accompagnist. (*Ger.*) An accompanist.

Accompanied Madrigals. Those madrigals in which the voices are sustained by the piano forte or organ.

Accompanied Recitative. Passages in operatic music entirely devoted to passion, but which, for the reason that the

mind of the speaker is agitated by a rapid succession of various emotions, are not adapted to any particular strain of length of melody; a recitative having parts arranged for other instruments in addition to the bass.

Accompanied Shake. A shake in the execution of which two fingers are employed, while the other fingers of the same hand play the notes with which the shake is accompanied.

Accompanied Style. That style in which the voices are accompanied by the organ, or some other low-toned instrument, to sustain the basses.

Accompaniment. A part added to a principal, by way of enhancing the effect of the composition.

Accompaniment ad Libitum. Use the accompaniment or not, at pleasure.

Accompaniment, Arpeggio. An accompaniment, the passages of which consist chiefly of the notes of the several chords, taken in returning successions.

Accompaniment, Divided. A mode of accompaniment in which the intervals are taken by both hands always maintaining the distance required by their rules.

Accompaniment Obligato. The accompaniment must be used.

Accompaniment of the Scale. The harmony assigned to the series of notes forming the diatonic scale, ascending and descending.

Accompaniment, Pulsatile. An accompaniment consisting of regular and monotonous repetitions of the chords.

Accompaniments. Instrumental parts in a composition which do not include the principal or principals, but which are added to relieve them, to supply the necessary chasms, fill up the harmony, decorate and variegate the *motivo*, and heighten the general effect.

Accompanist. The person playing the accompaniment.

Accompany. The act of performing the accompanying part.

Accomp. Obto. An abbreviation of *Accompaniment Obligato*.

Accomps. An abbreviation of *Accompaniments*.

Accopiate. (*Ita.*) The union of two parts.

Accorciare. (*Ita.*) To contract; to abridge.

Accorciatura. (*Ita.*) Abridgment.

Accord. (*Fre.*) A chord; to agree in pitch and tone.

Accordable. (*Fre.*) Tunable.

Accordamento. (*Ita.*) Consonance; union; harmony of parts.

Accordando. (*Ita.*) Tuning; in tune.

Accordant. (*Fre.*) In concord; in union.

Accordare. (*Ita.*) To tune; to agree in sound.

Accordato. (*Ita.*) Harmony; tuned.

Accordatore. (*Ita.*) A tuner.

Accordatrice. (*Ita.*) A woman who tunes.

Accordatura. (*Ita.*) The scale of notes, according to which the open strings of any instrument are tuned.

Accordeon. An instrument held in the hands while played upon, the sounds being produced by a current of air from the drawing and closing of bellows acting upon metallic springs.

Accorder. (*Fre.*) To tune an instrument.

Accorder un Piano. (*Fre.*) To tune a piano.

Accordeur. (*Fre.*) A tuner.

Accordi. (*Ita.*) Play again the chords.

According. An harmonious blending of various parts.

Accordion. (*Fre.*) An accordeon.

Accordior. (*Fre.*) A tuner.

Accordiren. (*Ger.*) To accord.

Accordo. (*Ita.*) A chord; a viol of twelve or fifteen strings, several of which were sounded at once, and made harmony at every stroke of the bow.

Accords Sons de la Harpe. (*Fre.*) Tones of the harp.

Accozzamente. (*Ita.*) A striking together.

Accres. An abbreviation of *Accrescimento*.

Accrescere. (*Ita.*) To increase; to augment.

Accrescimento. (*Ita.*) An increase, or augmentation, of a sound.

Accresciuto. (*Ita.*) Superfluous; augmented in respect to intervals.

Accts. An abbreviation of *Accompaniments*.

Acceleradamente. (*Spa.*) Speedily; swiftly.

A Comb. An abbreviation of *A Cembalo*.

A Cembalo. (*Ita.*) For the harpsichord.

Acento. (*Spa.*) Accent; a modulation of the voice.

Acetabulum. (*Lat.*) An ancient instrument of music.

Acht. (*Ger.*) Eight.

Achte. (*Ger.*) Octave; eighth.

Achtel. (*Ger.*) Quavers.

Achteinote. (*Ger.*) A quaver.

Achtstimmig. (*Ger.*) For eight voices.

Achtzehnte. (*Ger.*) Eighteenth.

Achtzehn. (*Ger.*) Eighteen.

A Chula. (*Ita.*) A Portuguese dance, resembling the fandango.

A Cinque. (*Ita.*) For five voices or instruments.

Acemetæ. (*Grk.*) An order of ancient monks who performed their religious offices (chiefly consisting of singing) both night and day.

Acolytes. (*Grk.*) Persons employed in the musical services of the Romish church; acolythi.

- Acolythi.** (*Grk.*) Young persons employed in the Romish church to light the tapers, carry the candlesticks at the celebration of all offices in which music and slugging are introduced, to prepare the several articles used in the mass, and occasionally to chant in the choirs.
- Acolythia.** (*Grk.*) The order of service observed in the Greek church; hymns, psalms, &c., of which that service is principally composed.
- Acompañamiento.** (*Spa.*) Accompaniment.
- Acomparar.** (*Spa.*) To sing or play in concert with others.
- A Compas.** (*Spa.*) In true musical time.
- Acordar.** (*Spa.*) To tune musical instruments.
- Acorde.** (*Spa.*) Harmony of sounds.
- Acostica.** (*Spa.*) Acoustics.
- Acousmate.** (*Fre.*) The sound of instruments or voices heard in the air.
- Acoustics.** (*Grk.*) The science of sound, by a knowledge of which we are enabled to determine the relations of tones, and the ratios of the harmonic intervals, as produced by the various vibrations of different chords, and sonorous bodies.
- Acoustic Vessels.** Brazen tubes or vessels, shaped like a bell, used in ancient theatres to propel the voice of the performers so as to render them audible at a great distance, in some theatres at the distance of four hundred feet.
- Acoustique.** (*Fre.*) Acoustics.
- Acroteleutic.** (*Grk.*) Noting an addition to a psalm, or to a hymn, as a doxology.
- Acte de Cadence.** (*Fre.*) A cadence.
- Acteur.** (*Fre.*) Actor.
- Action, Double Pianoforte.** The action of a pianoforte in which a second or under hammer is employed, and by which the velocity of the first is multiplied.
- Action, Pianoforte.** The mechanism of a pianoforte, consisting of several small, interposed parts, by which the pressure of the finger upon each key is to be transmitted in the most effective manner through the hammer to the corresponding string.
- Actor.** A singer whose profession it is to represent human nature by action, speech, and musical intonation.
- Actress.** A female actor.
- Actrice.** (*Fre.*) Actress.
- Acts.** Parts of an opera or musical entertainment, the separations of which from each other form the first and grand division of the piece.
- Act Tunes.** Pieces performed between the different acts of any theatrical play.
- Acute.** (*Fre.*) Acuteness.
- Acumen.** (*Lat.*) The fullest or keenest sound of the voice; the power of nicely discriminating fine or acute sounds.
- Acustica.** (*Ita.*) Auditory.
- Acustico.** (*Ita.*) Acoustics; auditory.
- Acustik.** (*Ger.*) Acoustics.
- Acustisch.** (*Ger.*) Acoustic.
- Acute.** A term applied to any sound that is sharp, or high, in respect to some other sound.
- Acuteness.** Elevation or sharpness of sound.
- Ad.** (*Lat.*) At; to; for; by.
- Adag.** An abbreviation of *Adagio*.
- Adagietto.** (*Ita.*) Somewhat adagio.
- Adagio.** (*Ita. Ger. and Fre.*) The second degree, from slow to quick; noting a performance not only slow, but graceful and embellished; tender and plaintive in style.
- Adagio-Adagio.** (*Ita.*) A double retardation of time, nearly as slow as grave, and twice as slow as adagio.
- Adagio Assai.** (*Ita.*) Extremely slow and expressive.
- Adagio Cantabile e Sostenuito.** (*Ita.*) The air or movement to be executed in a slow time, with graceful, ornamental, and sustained expression.
- Adagio Molto.** (*Ita.*) Very slow and expressive.
- Adagio non Troppo.** (*Ita.*) Not too slow.
- Adagio Patetico.** (*Ita.*) In a slow time, and with plaintive expression.
- Adagio poi Allegro.** (*Ita.*) Slow, then quick.
- Adagio quasi una Fantasia.** (*Ita.*) An adagio similar to a fantasia.
- Adagiosissimo.** (*Ita.*) Very slow.
- Adagio Sostenuito.** (*Ita.*) A sustained adagio.
- Adagissimo.** (*Ita.*) Extremely slow.
- Ada'o.** An abbreviation of *Adagio*.
- Adaptation.** An harmonious conjunction of words to music; a concord of sentiment in the words and the melody.
- Adapte a une Clef.** (*Fre.*) Keyed.
- Adasio.** (*Ita.*) Adagio.
- Adattare.** (*Ita.*) Adapted.
- Adattazione.** (*Ita.*) Adaptation.
- Ad Captandum.** (*Lat.*) In a light and brilliant style.
- Added Lines.** Short lines, either above or below the staff, used when more than nine degrees are wanted; ledger lines (4).
- Added Notes.** Notes written upon or between the added or ledger lines.
- Added Sixth.** A sixth added to a fundamental chord.
- Additato.** (*Ita.*) Fingered.
- Addition.** The extra duration given to notes by affixed dots.
- Additional Keys.** Those keys of a pianoforte which lie above or below the former compass of the instrument.
- Addolorato.** (*Ita.*) With sadness.
- Addottrinante.** (*Ita.*) Teacher; professor.

- A Demi Jeu.** (*Fre.*) Moderate and pleasing style.
- A Demi Voix.** (*Fre.*) With moderate tone and manner.
- A Deux.** (*Fre.*) For two voices or instruments.
- A Deux Temps.** (*Fre.*) Two equal times or measure notes in a bar; common time.
- Adiaphonon.** An instrument of the harp-sichord and piano-forte class.
- Adirato.** (*Ita.*) Angrily.
- Adjunct Notes.** Unaccented auxiliary notes; notes not forming any essential part of the harmony.
- Adjutant's Call.** A drum-beat directing the band and field music to take the right of the line.
- Ad Lib.** An abbreviation of *Ad Libitum*.
- Ad Libitum.** (*Lat.*) At will, or discretion; the time left to the pleasure of the performer; liberty to introduce whatever embellishments fancy may suggest.
- Ad Libitum Accompaniment.** The use of the pedals or not, at pleasure.
- Ad Longum.** (*Lat.*) Applied by the early reformers to compositions consisting of notes of equal duration, and those the longest in use.
- Admirable.** (*Spa.*) A hymn in the Roman Catholic church in praise of the Eucharist.
- Ado.** An abbreviation of *Adagio* and *Adasio*.
- A Due Clarini.** (*Ita.*) For two trumpets.
- A Due Soprani.** (*Ita.*) For two trebles.
- A Due Violini Necessario.** (*Ita.*) Must be played with two violins.
- Ad Omnem Tonum.** (*Lat.*) At or to every note.
- Adonia.** (*Grk.*) A solemn feast of the ancients, at which odes and hymns were sung.
- Adonico.** (*Spa.*) A Latin verse consisting of a dactyl and a spondee.
- Adonic Verse.** A verse consisting of one long and two short and two long syllables.
- Adornamento.** (*Ita.*) An ornament.
- A-Double.** Double A; the A below G gamut, one octave lower than the *proslambanomenos*, or lowest note of the ancient Greeks.
- Adoucir.** (*Fre.*) To soften; to flatten.
- Adquista.** (*Lat.*) Applied by the ancient Greeks to the sound added at the bottom of the scale in each of their musical modes.
- A Due.** (*Ita.*) For two voices or instruments.
- A Due Corde.** (*Ita.*) Instruments having two strings.
- A Due Soli.** (*Ita.*) For two solo voices.
- A Due Soprani.** (*Ita.*) For two trebles.
- Adufazo.** (*Spa.*) To strike a timbrel.
- Adufe.** (*Spa.*) Timbrel; tamborine.
- Adufero.** (*Spa.*) A timbrel player.
- Adulatoriamente.** (*Ita.*) In a flattering manner.
- A Dur.** (*Ger.*) The key of A major.
- Edophone.** A musical instrument invented in the eighteenth century.
- Enatores.** (*Lat.*) An appellation applied by the ancients to military musicians in general, but particularly to those who blew trumpets, horns, buccinæ, and the brazen or corneous instruments.
- Æolian.** (*Grk.*) One of the ancient Greek modes; belonging to the wind; acted upon by the wind.
- Æolian Harp.** An instrument the tones of which are caused by a vibration of the strings by the air.
- Æolian Lyre.** The Æolian harp.
- Æolian Mute.** A combination of the A Æolian pitch-pipe and the mute, for the violin.
- Æolian Pianoforte.** A pianoforte so conjoined with an Æolian or reed instrument that the same set of keys serve for both, or for either singly, at the pleasure of the performer.
- Æolicon.** A reed instrument resembling a melodeon.
- Æolic Scale.** Among the ancients, a series of tones beginning with A, the lowest tone used in their music.
- Æolodicon.** (*Grk.*) A keyed instrument whose tones are produced by thin pieces of metal so placed as to play freely, being put into motion by means of a current of air.
- Æolodion.** A keyed instrument similar to a melodeon; an æolodicon.
- Æolomelodicon.** (*Grk.*) A keyed instrument, invented in Warsaw, sometimes in the form of an organ, though much smaller.
- Æolopantalon.** (*Grk.*) An instrument combining the pianoforte and the æolomelodicon.
- Æolus' Harp.** An instrument much like the Æolian harp, consisting of strings extended between deal boards.
- Æotana.** (*Grk.*) A very small musical instrument, consisting of several short, elastic, metallic laminæ, or springs, fixed in a frame, and acted on by the breath of the performer.
- Æquisonans.** (*Lat.*) Of the same or like sound; a unison.
- Æquisonant.** A term given to unisons, but frequently to octaves, as they seem one and the same sound.
- Æquisonus.** Unisonous; concordant.
- Æquivagans.** (*Lat.*) All the parts in the passage deviated from the natural order of the measure at the same time.
- Æer.** (*Iri.*) Air.
- Æramentum.** (*Grk.*) Bells.
- Ære Recurvo.** (*Lat.*) A military wind instrument, in form resembling a trumpet; the buccina.

Aerial Music. Music supposed to be produced by aerial beings.

Aerophone. A French reed instrument of the melodeon class.

Esthetics. (*Grk.*) The philosophy of musical art; that department of musical study which pertains to the sentiment, expression, and power of music over the mind.

Eusserste Stimmen. (*Ger.*) The extreme parts.

Afectacion. (*Spa.*) Affectation.

Affable. (*Ita.*) In manner kind and courteous.

Affanato. (*Ita.*) Restlessly.

Affectatio. (*Lat.*) Affectation.

Affectation. An awkward and forced imitation of what should be genuine and easy.

Affectirt. (*Ger.*) With affectation.

Affectueux. (*Fre.*) Affectionate.

Affet. An abbreviation of *Affettuoso*.

Affettamente. (*Ita.*) Very affectedly.

Affettazione. (*Ita.*) An artificial style. See *Affectation*.

Affettivo. (*Ita.*) Affecting; touching; pathetic.

Affetto, Con. (*Ita.*) With tenderness and pathos.

Affettuosamente. (*Ita.*) Tenderly; plainly.

Affettuosissimo. (*Ita.*) Tenderly; affectingly; delicately.

Affettuoso. (*Ita.*) A soft and delicate style of performance.

Affettuoso di Molto. (*Ita.*) With much feeling.

Affinity. A distinctive characteristic of chords which admit of an easy and natural transition from one to the other.

Affocamento. (*Ita.*) Hoarseness.

Affocato. (*Ita.*) Hoarse.

Aficionado. (*Spa.*) An amateur.

Afinacion. (*Spa.*) Tuning of instruments.

Afinador. (*Spa.*) A key with which stringed instruments are tuned.

Afinar. (*Spa.*) To tune musical instruments.

Afflizione. (*Ita.*) Sorrowfully.

Afflizione, Con. (*Ita.*) With sadness.

Affreto. An abbreviation of *Affrettando*.

Affrettando. (*Ita.*) Accelerating; hurrying the time.

Affrettate. (*Ita.*) Quickly; speedily as to time.

A-Flat. That flat which is the seventh of B flat; the third flat introduced in modulating by fourths from the natural diatonic mode.

A Fofa. (*Por.*) A Portuguese dance resembling the fandango.

Afonia. (*Ita.*) Loss of voice; aphony.

After Notes. Small notes occurring on the unaccented parts of the measure, taking their time from the preceding note (92).

After Notes, Double. Two after notes taking their time from the previous note.

After Song. A song following the performance of a drama or other entertainment.

Agenti Teatralli. (*Ita.*) Agents whose business it is to obtain engagements for singers at the theatres in Italy.

Agevole. (*Ita.*) Without labor; light; easy; agreeable.

Agevolezza. (*Ita.*) Lightness.

Aggiustamento. (*Ita.*) Arrangement; adaptation.

Aggiustare. (*Ita.*) Arranged; adapted.

Aggiustato. (*Ita.*) Adjusted; arranged.

Agia. (*Grk.*) Used by the Greeks in characterizing modes or tones.

Agilita. (*Ita.*) Lightness and agility.

Agilita, Con. (*Ita.*) With agility; with rapidity.

Agilmente. (*Ita.*) Lively; with gayety.

Agiren. (*Ger.*) To act; to mimic.

Agitato. (*Ita.*) With agitation; excitedly.

Agitato Allegro. (*Ita.*) A rapid and perturbed style of performance.

Agitato un Poco. (*Ita.*) With slight agitation.

Agitazione. (*Ita.*) Agitation.

Agitazione, Con. (*Ita.*) With agitation.

Agite. (*Fre.*) Agitated.

Agnus Dei. (*Lat.*) One of the principal movements of the mass.

Agoge. (*Grk.*) One of the subdivisions of the Melopœia of the ancient Greeks, a species of melody or modulation in which the notes proceeded by contiguous degrees.

A Grand Chœur. (*Fre.*) For the entire chorus.

A Grand Orchestre. (*Fre.*) For the entire or complete orchestra or band.

Agremens. (*Fre.*) Embellishments.

Agutus. (*Lat.*) Shrill; loud; resounding.

Ai. (*Ita.*) To the; in the style of.

Aigre. (*Fre.*) Harsh.

Aigrement. (*Fre.*) Sharply; harshly.

Aigu. (*Fre.*) Shrill.

A in Alt. The A placed on the first upper added line.

A in Aitissimo. An octave above A in Alt.

Air. A modulation of notes imparting to music its character; a song suited to musical expression; a melody comprising a series of sounds forming a tune; that part of a tune or musical composition designed to exhibit the variety of melody contained in the whole.

Air a Reprises. (*Fre.*) A catch.

Air, Charlot. A musical air of the ancient Greeks.

- Air, Harcmanian.** (*Grk.*) A spirited martial air employed by the ancients to animate the horses that drew the chariots during battle; the chariot air.
- Air Irlandais.** (*Fre.*) Irish air.
- Air Italien.** (*Fre.*) An Italian air.
- Air Rapide.** (*Fre.*) A flourish.
- Airs François.** (*Fre.*) French airs.
- Airs Russes.** (*Fre.*) Russian airs.
- Airs Tendres.** (*Fre.*) Airs or songs characterized by a tenderness of style; amatory songs.
- Air Varié.** (*Fre.*) An air with variations.
- Ais.** (*Ger.*) A sharp.
- Aise.** (*Fre.*) Adagio; slowly and gracefully.
- Aiyar.** (*Ara.*) Air.
- Ajakli-Keman.** (*Tur.*) A Turkish instrument of the violin species.
- Ajuster ses flutes.** (*Fre.*) To tune one's pipes.
- Al.** (*Ita.*) To the; in the style of.
- Alabado.** (*Spa.*) Hymns sung in praise of the Sacrament.
- A la Grec.** (*Fre.*) Choruses performed at the end of each act of a modern drama, in the manner and style of those introduced in the ancient Greek tragedies.
- A la Mesure.** (*Fre.*) In time; synonymous with the Italian words *A tempo*.
- A-la-mi-re.** (*Ita.*) A method to determine the key of A by its dominant and subdominant, A E D. In the Guidonian scale it is the octave above *a-re*, or A in the first space in the bass.
- A l'Antique.** (*Fre.*) Antique; in the style of the ancients.
- A la Polacca.** (*Ita.*) In the style of the Polish music.
- Alarum Trumpet.** In military service, the trumpet that sounds the onset.
- Albada.** (*Spa.*) A morning serenade.
- Alberti Bass.** A bass formed by taking the notes of chords in arpeggios, so called because invented by Dominico Alberti.
- Albogue.** (*Spa.*) A sort of pastoral flute; a style of martial music played with cymbals.
- Alboguero.** (*Spa.*) One who makes or plays on Albogues, or pastoral flutes.
- Alborada.** (*Spa.*) Music of a morning serenade.
- Alcaics.** Several kinds of verse, one of which consists of five feet, — a spondee or iambic, a long syllable, and two dactyls.
- Alcmanian Verse.** A verse consisting of six anapests or their equivalents, wanting the last two syllables.
- Alcluya.** (*Spa.*) Hallelujah.
- Alemana.** (*Spa.*) An ancient Spanish dance.
- Alexandrian Verse.** A verse consisting of twelve syllables, or twelve and thirteen alternately.
- Al Fine.** (*Ita.*) To the end.
- Al Fine e poi Coda.** (*Ita.*) At the close of the piece perform the coda.
- Allquot Tones.** Accessory tones, or harmonics; tones indistinctly heard, which are always produced with the principal tone, at harmonic intervals above it.
- A l'Italienne.** (*Fre.*) In the Italian style.
- A Livre Ouvert.** (*Fre.*) At sight; literally, at the opening of the book.
- All'.** An abbreviation of *Alla*.
- Alla.** (*Ita.*) To the; in the style of.
- All' Antica.** (*Ita.*) In the ancient style.
- Alla Breve.** (*Ita.*) A term employed to indicate a quick species of common time, formerly used in church music.
- Alla Caccia.** (*Ita.*) In the hunting style.
- Alla Camera.** (*Ita.*) In the chamber style.
- Alla Capella.** (*Ita.*) In the sacred or church style.
- Alla Dritta.** (*Ita.*) With the right hand.
- Alla Madre.** (*Ita.*) Songs and hymns to the Virgin Mary.
- Alla Maniera Turca.** (*Ita.*) In the Turkish manner.
- Alla Marcia.** (*Ita.*) In the style of a march.
- Alla Mente.** (*Ita.*) A sort of counterpoint which is sung at sight in chorus.
- Alla Militaire.** (*Ita.*) In a martial style.
- Alla Moderna.** (*Ita.*) In the present or modern style.
- Alla Morisca.** (*Ita.*) In the Moorish style.
- Alla Palestrina.** (*Ita.*) An air in the style of Palestrina.
- Alla Polacca.** (*Ita.*) In the style of Polish dance-music.
- Alla Rivessa.** (*Ita.*) In an opposite direction.
- Alla Roverselo.** (*Ita.*) In contrary or reverse movement.
- Alla Russe.** (*Ita.*) Resembling Russian music.
- Alla Scozzese.** (*Ita.*) In the Scottish style.
- Alla Siciliana.** (*Ita.*) In the manner of Sicilian dance-music.
- Alla Stretta.** (*Ita.*) Increasing the time; accelerating the degree of movement.
- Alla Tedesca.** (*Ita.*) In the German style.
- Alla Turca.** (*Ita.*) In the Turkish style.
- Alla Veneziana.** (*Ita.*) In the style of Venetian music.
- Alla Zingaresa.** (*Ita.*) In the Gypsy style.

Alla Zoppa. (*Ita.*) In a constrained and limping style.

Alla 3a. (*Ita.*) A sign which, when above the staff, implies that with each of the tones indicated by the succession of notes, a higher tone, at the distance of a third, is to be played, and when below the staff, a tone lower at the same distance.

Alla 6ta. A sign which, when above the staff, implies that with each of the tones indicated by the succession of notes, a higher tone, at the distance of a sixth, is to be played, and when below the staff, a tone lower at the same distance.

Alle. (*Ita.*) To the; in the style of.

Allegramente. (*Ita.*) With quickness.

Allegrante. (*Ita.*) Joyous; mirthful.

Allegativo. (*Ita.*) Gladdening; diverting; blithe.

Allegretto. (*Ita.*) Somewhat cheerful, but not so quick as allegro.

Allegretto Scherzando. (*Ita.*) Moderately playful and vivacious.

Allegrezza. (*Ita.*) Joy.

Allegrezza, Con. (*Ita.*) With cheerfulness.

Allegria. (*Ita.*) Joy, mirthfulness.

Allegri di Bravura. (*Ita.*) Brilliant and effective compositions.

Allegrissimo. (*Ita.*) Extremely quick and lively. The superlative of *Allegro*.

Allegro. (*Ita.*) Quick; lively; a rapid and vivacious movement, but frequently modified by the addition of other words.

Allegro Agitato. (*Ita.*) Quick, with anxiety and agitation.

Allegro Appassionato. (*Ita.*) Vehemently joyful.

Allegro Assai. (*Ita.*) Very quick.

Allegro Brillante. (*Ita.*) An allegro intended for a brilliant style of execution.

Allegro Comodo. (*Ita.*) With a convenient degree of quickness.

Allegro con Brio. (*Ita.*) Quick, with brilliancy.

Allegro con Briosso. (*Ita.*) Joyful and bold.

Allegro con Fuoco. (*Ita.*) Quick, with fire and animation.

Allegro con Fuocoso. (*Ita.*) Very animated.

Allegro con Moltissimo Moto. (*Ita.*) A very quick allegro.

Allegro con Moto. (*Ita.*) Quick, with more than the usual degree of movement.

Allegro con Spirito. (*Ita.*) Quick, with spirit.

Allegro di Bravura. (*Ita.*) Quick, dashing, and brilliant.

Allegro di Molto. (*Ita.*) Exceedingly quick.

Allegro Furioso. (*Ita.*) Quick, with fury.

Allegro Galo. (*Ita.*) An allegro of a gay, spirited style.

Allegro, ma Grazioso. (*Ita.*) Quick, but gracefully.

Allegro, ma non Presto. (*Ita.*) Quick, but not to excess.

Allegro, ma non Troppo. (*Ita.*) Quick, but with moderation.

Allegro Moderato. (*Ita.*) Moderate Allegro.

Allegro Molto. (*Ita.*) Extremely quick.

Allegro non Molto. (*Ita.*) Not very quick.

Allegro non Tanto. (*Ita.*) Not too quick.

Allegro Veloce. (*Ita.*) Quick to absolute velocity.

Allegro Vivace. (*Ita.*) With vivacity; rapidly.

Allegro Vivo. (*Ita.*) With great life and energy.

Allegrociò. (*Ita.*) Good humored; sprightly.

Alleinsang. (*Ger.*) A solo.

Alleinsänger. (*Ger.*) A solo singer.

Alleinspiel. (*Ger.*) A solo.

Alleinspieler. (*Ger.*) One who plays a solo.

Alleluia. (*Fre.*) Hallelujah.

Hallelujah. (*Heb.*) An ascription of praise; hallelujah.

Allemande. (*Fre.*) A slow dance or melody in common time of four crotchets in each measure.

Allentando. (*Ita.*) Decreasing the time unto the close.

Alleramento. (*Ita.*) A breathing time; a respite.

All' Espagnuola. (*Ita.*) In the Spanish style.

Alle Stimmen Ziehen. (*Ger.*) To draw out all the stops.

Allgtto. An abbreviation of *Allegretto*.

Allied Tones. Accessory tones; beitone.

Allievo. (*Ita.*) A pupil.

All' Improviso. (*Ita.*) Suddenly.

All' Improvvisa. (*Ita.*) Without previous study; unpremeditatedly.

All' Inglese. (*Ita.*) In the English style.

All' Italiana. (*Ita.*) In the Italian style.

Alliteration. The frequent recurrence of the same note or passage.

Allmählich. (*Ger.*) Little by little.

Allo. (*Ita.*) To the; in the style of; an abbreviation of *Allegro*.

Al Loco. (*Ita.*) A term referring the player to some previous place in the piece.

All' Ongarese. (*Ita.*) In the Hungarian manner.

Allonger. (*Fre.*) To develop; to lengthen.

Allongez l'Archet. (*Fre.*) Give development to the bow; lengthen the strokes of the bow.

All' Ottava. (*Ita.*) In the octave; an expression in scores directing one part to play in the octave above or below another.

All' Ottava Alta. (*Ita.*) In the octave above.

All' Ottava Bassa. (*Ita.*) In the octave below.

All' Roversico. (*Ita.*) By a contrary or opposite movement.

All' Segno. (*Ita.*) To the sign.

Allitto. (*Ita.*) An abbreviation of *Allegretto*.

All' Unisono. (*Ita.*) In unison, or occasionally in octaves.

All' Sva. An abbreviation of *All' ottava*.

Alma. (*Ara.*) The name given in some parts of the East, especially in Egypt, to girls skilled in singing and dancing, who are employed by the rich to give instruction in these accomplishments, and by all classes to furnish amusement at entertainments and shows, or to sing dirges and utter lamentations at funerals.

Almain. An air in common time.

Almanda. A certain air or tune where the measure is in common time, and the movement slow.

Alma Redemptoris. (*Lat.*) A hymn to the Virgin Mary.

Almees. (*Ara.*) Arabian girls who are in attendance upon Moorish coffee-houses for the purpose of dancing, and singing melodies known by the general name *Chabatis*.

Almehs. (*Tur.*) Singing and dancing girls; the Almees of the Arabs.

Alphabet. The seven letters used in music. When either part exceeds these seven, either ascending or descending, the series is repeated in the same order.

Alpine Horn. An instrument made of the bark of a tree, and used to convey sounds to a great distance.

Al Rigore di Tempo. (*Ita.*) In rigorously strict time.

Al Rovescio. (*Ita.*) In reversed order.

A la Russe. (*Fre.*) In the Russian style.

Al Seg. An abbreviation of *Al Segno*.

Al Segno. (*Ita.*) A mark (42) signifying that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or a mark over a double bar (45).

Alt. (*Ita.*) High; an expression applied to those notes which lie between F, on the fifth line in the treble staff, and G, on the fourth ledger line above.

Alta. (*Ita.*) Higher.

Alta. (*Spa.*) A dance formerly common in Spain.

Alta-Viola. (*Ita.*) A counter tenor viol.

Alt Clarinet. A large clarinet, curved near the mouth-piece, and a fifth deeper than the ordinary clarinet.

Alterata Prima Donna. (*Ita.*) The two principal female singers.

Alterata. (*Ita.*) One of the terms given by the old theorists to the first deviation from the ecclesiastical modes.

Alteratio. (*Lat.*) Formerly applied to the doubling the value of a note.

Alterati Suoni. (*Ita.*) Sounds raised or lowered by flats and sharps.

Alterato. (*Ita.*) Augmented, with respect to intervals.

Altere. (*Fre.*) Augmented with regard to intervals.

Altered Notes. Notes changed or varied by accidentals being placed before them.

Altered Triads. The diatonic dissonant triad, with its third sometimes flattened and sometimes sharpened.

Alternamente. (*Ita.*) Each part to be performed alternately.

Alternations. Changes rung on bells.

Alternativamente. (*Ita.*) To sing the parts of two songs alternately.

Alternativo. (*Ita.*) Proceeding alternately from one movement to another.

Alt-Geige. (*Ger.*) The tenor violin.

Alt. (*Ita.*) High; the plural of *Alto*.

Altisonante. (*Ita.*) Loud sounding.

Altisonous. High sounding; a term used in the sixteenth century to denote the highest of the parts intended for the natural adult male voice; altisonant.

Altiss. (*Ita.*) An abbreviation of *Altissimo*.

Altissimo. (*Ita.*) Extremely high as to pitch; a term applied to all notes situated above F in alt; i. e., those notes which are more than an octave above F on the fifth line in the G, or treble cleff.

Altista. (*Ita.*) One who has an alto or counter tenor voice.

Altiste. (*Fre.*) One having an alto or counter tenor voice.

Altitonans. (*Lat.*) High sounding.

Alto. (*Ita.*) In vocal music, the counter tenor, or highest male voice; the part for the tenor in instrumental music.

Alto Clef. The C clef on the third line of the staff (59).

Alto Concertante. (*Ita.*) The tenor of the little chorus which continues throughout the piece.

Alto Concertina. A concertina having the compass of the viola.

Alto Flauto. (*Ita.*) A tenor flute used in bands.

Alto Octavo. (*Ita.*) An octave higher.

Alto Primo. (*Ita.*) The highest alto.

Alto Ripieno. (*Ita.*) The tenor of the great chorus, which is performed at some particular place, or in the full parts of a composition.

Alto Secondo. (*Ita.*) The lowest alto.

Alto Tenore. (*Ita.*) The highest tenor.

Alto Trombone. A trombone having a compass from the small *c* or *e* to the one-lined *a* or two-lined *c*, and noted in the alto clef.

Alto Viola. (*Ita.*) The counter tenor viol.

Alto Violino. (*Ita.*) Counter tenor viol, or small tenor viol, on which the alto may be played.

Altra. (*Ita.*) Other; another.

Altri. (*Ita.*) Others.

Altro. (*Ita.*) Other; another.

Altro Modo. (*Ita.*) Another manner, or mode.

Alt-Schlüssel. (*Ger.*) The C clef on the third line.

Altus. (*Ita.*) The upper or counter tenor.

Alt-Viole. (*Ger.*) The tenor violin.

Alt-Zeichen. (*Ger.*) The C clef on the third line.

A l'Unisson. (*Fre.*) In unison; unisonant.

Alzamento. (*Ita.*) An elevating of the voice; a lifting up.

Alzamento di Mano. (*Ita.*) To elevate the hand in beating time.

Alzamento di Voce. (*Ita.*) To elevate the voice.

Al Zop. An abbreviation of *Alla Zoppa*.

Amabile. (*Ita.*) Amiably.

Amabilita. (*Ita.*) In an amiable or affectionate manner.

Amabilita, Con. (*Ita.*) With amiability.

A Major. That key, in modern music, in which the sixth diatonic tone is assumed as the fundamental tone of the major key.

Amarevole. (*Ita.*) Affectionately; amiably.

Amarezza. (*Ita.*) Bitterness and affliction.

Amarezza, Con. (*Ita.*) With sorrow.

Amateur. One versed in, or a lover of, music, but not engaged in it as a profession.

Amateur Concert. A performance of music by a person or persons skilled in music, but not regularly engaged in the profession.

Amati. Name applied to violins made by the brothers Amati, in Italy, about the year 1650, and much esteemed by amateurs. They are rather smaller than violins of the present day, and are easily recognized by their peculiar sweetness of tone.

Amantes. Persons who composed the songs and plays with which the Incas of Peru in ancient times amused their subjects on festive occasions.

Amibitus. (*Lat.*) A word once used to signify the distance between the highest and lowest notes.

Ambo. (*Lat.*) The desk at which the canons were sung in the early ages.

Ambon. (*Fre.*) The ambo.

Ambrosian Chant. The chant introduced by St. Ambrose into the church at Milan, in the fourth century.

Ambrosianus Cantus. (*Lat.*) Ambrosian Chant.

Ambubaje. The name of a society of strolling flute-players among the ancient Greeks.

Ame. (*Fre.*) The sound-post of a violin, tenor, &c.

Amen. (*Heb.*) So be it; truly; verily; a word used as a termination to psalms, hymns, and other sacred music.

Amen Chorus. A chorus in which the word *Amen* forms the principal theme.

Ameno. (*Ita.*) Pleasing; sweet; charming.

Amenochoord. An instrument resembling a harpsichord and piano forte.

American Fingering. The use of the sign *X* to indicate the thumb in piano playing, in distinction from the German or foreign fingering, in which the thumb is called the first finger.

A Mezza Aria. (*Ita.*) A melody of moderate compass; a style partly recitative.

A Mezza di Voce. (*Ita.*) In a soft, subdued tone; a swell of the voice.

A Mezzo Manico. (*Ita.*) In violin playing, the placing of the hand near the middle of the neck.

A Mezzo Voce. (*Ita.*) In a soft, subdued tone.

Amfimacero. (*Spa.*) An amphimacer.

Amisli. (*Tem.*) The voice.

Ammaestratore. (*Ita.*) An instructor.

Ammaestratrice. (*Ita.*) An instructress.

Ammodulato. (*Ita.*) Tuned.

A Moll. (*Ger.*) The key of A minor.

A Molto Cori. (*Ita.*) Full choruses; a collection of choruses.

Amore. (*Ita.*) In a tender, gentle style.

Amore, Con. (*Ita.*) With tenderness and delicacy.

Amorevole. (*Ita.*) Soft; gentle; tender as relates to style.

Amorevolmente. (*Ita.*) With extreme affection.

A Morisco. (*Ita.*) In the style of the Moorish or Morris dance.

Amorosamente. (*Ita.*) In a tender and affectionate manner.

Amoroso. (*Ita.*) To be performed in a soft, delicate style.

Amor-Schall. An instrument of the harpsichord and piano forte class.

Amousikos. (*Grk.*) Unmusical; a term of reproach among the ancient Greeks, implying a deficiency of natural firmness in the organs of sound, or of their proper cultivation.

Amphibrach. A metrical foot consisting of three syllables or tones, the middle one long, or accented, and the others short, or unaccented.

Amphimacer. (*Grk.*) A metrical foot of three syllables or tones, the middle one short, or unaccented, the others long, or accented.

Amusement. A light, pleasing composition, employed in a course of study as an exercise.

Anacampsie. (*Grk.*) The name given by the ancient Greeks to sounds produced by reflection, as in echoes.

Anacampsis. (*Grk.*) A course of retrograde or reflected notes; notes proceeding downwards, or from acute to grave.

Anaclastic Glass. A thin glass vial of the form of a tunnel, having a very large bottom, which is made convex or concave by an application of the performer's mouth to the orifice, and blowing or drawing the air, the passing from one form to another being productive of a very loud noise.

Anacreontic. (*Grk.*) In a bacchanalian, free and easy style; a verse consisting of three feet and a half foot, the first a spondee, iambus, or anapest, the others usually iambs or spondees.

Anafil. (*Spa.*) A musical pipe used by the Moors.

Anafilero. (*Spa.*) A player on the anafil.

Anagaza. (*Spa.*) A bird-call.

Analyse. (*Fre.*) An analysis.

Analysis. The division of a musical composition into its chords or parts for the purpose of examining each, and ascertaining the manner of the construction of the piece.

Ananes. (*Grk.*) The modes or tones of the ancient Greek church.

Anapest. (*Grk.*) A metrical foot consisting of two short or unaccented syllables or tones, followed by one long or accented tone.

Anapesto. (*Spa.*) An anapest.

Anaphora. An old term denoting the immediate repetition of a passage.

Auborung. (*Ger.*) Hearing.

Anche. (*Fre.*) The reed or mouth-piece of the clarinet, oboe, or of any other instrument formed of tubes or pipes.

Anche d'Orgue. (*Fre.*) A reed stop of an organ.

Anchor. (*Fre.*) To reed a musical instrument.

Ancla. (*Ita.*) The reed of the oboe, bassoon, &c.

Ancient Flute. An instrument composed of two tubes with a mouth-piece attached.

Ancient Modes. The modes or scales of the ancient Greeks and Romans.

Ancient Signatures. A term given to a deviation produced when, instead of the complete series of sharps or flats of the signature, the last sharp or flat is suppressed, and inserted as an accidental when requisite.

Ancilia. (*Lat.*) Sacred shields on which the ancient Greeks beat the time of their music at public festivals.

Ancora. (*Ita.*) Once more; repeat again.

Ancora da Capo. (*Ita.*) From the commencement again.

Andacht. (*Ger.*) Devotion.

Andächtig. (*Ger.*) Devout.

Andamento. (*Ita.*) An accessory idea which the composer introduces in a fugue to relieve the subject and its answers, and to produce variety.

Andante. (*Ita.*) A slow and distinct movement; a performance not having any prominent or peculiar feature.

Andante Affettuoso. (*Ita.*) Slow, and with much pathos.

Andante Amabile. An andante expressive of affection.

Andante Cantabile. (*Ita.*) Slow, and in a pleasing, melodious style.

Andante, Con Moto. (*Ita.*) Slow, but faster than andante.

Andante Grazioso. (*Ita.*) Slow, but gracefully.

Andante Largo. (*Ita.*) Slow, distinct, and exact.

Andante Maestoso. (*Ita.*) Slow, and with majesty.

Andante, ma non troppo, e con Tristezza. (*Ita.*) Not too slow, but with pathos.

Andante, non troppo. (*Ita.*) Slow, but not in excess.

Andante Pastorale. (*Ita.*) Slow, in a simple and pastoral style.

Andante, piu tosto Allegretto. (*Ita.*) Andante, or rather allegretto.

Andante, quasi Allegretto. (*Ita.*) Andante, nearly as rapid as allegretto.

Andantino. (*Ita.*) A little slower than andante.

Andantino Sostenute e Semplicemente, il Canto un poco piu Forte. (*Ita.*) In a sustained and simple style, with the melody somewhat louder than the other notes.

Ando. An abbreviation of *Andantino*.

Androides. Musical automaton figures so constructed as to perform on musical instruments.

Andte. An abbreviation of *Andante*.

Aneanes. (*Grk.*) The modes and tones of the ancient Greeks.

Anemochord. (*Grk.*) Æolian harp.

Anfang. (*Ger.*) Commencement.

Anfanger. (*Ger.*) Beginner.

Anfangsgrunde. (*Ger.*) The elements or principles.

Anfangs Ritornell. (*Ger.*) An introductory symphony to an air, &c.

Anfibraco. (*Spa.*) Amphibrach.

Anfuhrerespan. (*Ger.*) Teacher.

Anfuhrer. (*Ger.*) Conductor; director; guide.

Angelique. (*Fre.*) Angelot, an instrument of the lute kind.

Angelot. A musical instrument having some resemblance to the lute.

Angemessen. (*Ger.*) Suitable.

Angkloung. (*Jav.*) A rude instrument of the Javaese, made of different lengths of bamboo, fastened to a strip of wood.

Anglaise. (*Fre.*) A tune adapted for a country dance; in the English style.

Angosciosamente. (*Ita.*) Anxiously; apprehensively.

Ängstlich. (*Ger.*) Timid.

Anhaltend. (*Ger.*) Holding out.

Anhaltende Cadenz. (*Ger.*) A pedal note or organ point.

Anhang. (*Ger.*) An adjunctive member to a musical sentence; a species of coda.

Anhänglich. (*Ger.*) Attached.

Anhänglichkeit. (*Ger.*) Attachment.

Anima. (*Ita.*) In an animated manner; lively; spirited; the sound-box of an instrument.

Anima, Con. (*Ita.*) With animation and feeling.

Anima di Musica. (*Ita.*) Animated music; to perform with full power and feeling.

Animas. (*Spa.*) The ringing of a bell in the Roman Catholic church for prayers for souls in purgatory.

Animato. (*Ita.*) Performed with boldness and spirit.

Anime. (*Fre.*) Animated.

Animo. (*Ita.*) Animated; in a lively, spirited manner.

Animo, Con. (*Ita.*) With boldness.

Animoso. (*Ita.*) In an animated manner.

Aniversario. (*Spa.*) A mass celebrated on the anniversary of a person's death.

Anklang. (*Ger.*) Sound produced by the collision of sonorous bodies; intonation.

Anklingen. (*Ger.*) To tingle or tinkle.

Anklängen. (*Ger.*) To accord.

Anlage. (*Ger.*) The plan or outline of a composition.

Anleitung. (*Ger.*) An introduction.

Anmuth. (*Ger.*) Agreeableness.

Anmuthig. (*Ger.*) Agreeable.

Annulaire. (*Fre.*) Third finger.

Anomalies. False scales or intervals, which exist in keyed instruments, from their being incapable of a true and perfect temperament.

Anomalous. The third of the diatonic dissonant triad, sometimes flattened and sometimes sharpened, thus forming altered triads, termed by the Germans anomalous.

Anomalous Chord. A chord in which some intervals are greater or less than those of the fundamental chord.

Anomalous Triads. Altered triads.

Anoner. (*Fre.*) To perform in a hesitating manner.

Ansatz. (*Ger.*) The mouth-piece of a wind instrument.

Anschlag. (*Ger.*) The percussion of a discord.

Ansprache. (*Ger.*) Intonation.

Anstimmen. (*Ger.*) To begin to sing; to sound an instrument.

Anstimmung. (*Ger.*) Intonation; tuning.

Answer. To act reciprocally, as the strings of an instrument to the hand; a reverberated sound; an echo.

Antecedent. The subject of a fugue, or of a point of imitation.

Ante-Chapel. That portion of the chapel leading to the choir.

Anth. An abbreviation of *Anthem*.

Anthem. A vocal composition in the sacred style, the words of which are generally selected from the Psalms.

Anthema. (*Grk.*) A dance practised much by the Grecians, in which they sang while dancing.

Anthem, Choral. An anthem in a simple, slow, measured style, in the manner of a choral.

Anthem, Full. An anthem consisting wholly of chorus.

Anthem, Instrumental. An anthem furnished with accompaniments for various instruments.

Anthem, Solo. An anthem consisting of solos and choruses, without verse.

Anthem, Verse. An anthem containing verse and chorus, but beginning in verse.

Anthem, Verse and Chorus. An anthem consisting of verse and chorus, but beginning in chorus.

Anthem-wise. In the style of anthem singing.

Antibracchius. A metrical foot of three syllables, the first two long, or accented, the last short, or unaccented.

Anticipating Grace. An embellishing note which forestalls the succeeding note.

Anticipation. The taking of a note or chord previous to its natural and expected place.

Anticipazione. (*Ita.*) The introduction into a chord of any note or notes which are to form a part of the chord immediately following; the action of the voice or finger, by which a following note is sounded before its regular time.

Antico, All'. (*Ita.*) In the ancient style.

Antienne. (*Fre.*) Anthem.

Antifona. (*Ita.* and *Spa.*) Anthem.

Antifonal. (*Spa.*) A book of anthems.

Antifonario. (*Ita.* and *Spa.*) Anthem book; singer.

Antifonero. (*Spa.*) A precentor.

Antifoni Suoni. (*Ita.*) Notes which, though distant one or more octaves from one another, are yet alternate concords among themselves.

Anti-Musical. Opposed to music; having no ear for music.

Antipasto. (*Spa.*) A foot of Latin verse consisting of four syllables, the first and

- last of which are short, and the second and third long.
- Antiphona.** (*Grk.*) An anthem.
- Antiphonal.** Relating to antiphony; the chanting of Scripture; a book of anthems; an antiphonary.
- Antiphonar.** An antiphonary.
- Antiphonarium.** A volume containing the responses made by one side of the choir to the chants of the other.
- Antiphonary.** A service book of the Catholic church in which the antiphonies were written; a responsory.
- Antiphone.** (*Grk.*) Responses made by one part of the choir to another, or by the congregation to the priest, in the Roman Catholic service; in Greek music, the interval of the octave whose ratio is half.
- Antiphonel.** Name given by Debain to an automaton pianist contrived by him.
- Antiphonier.** (*Fre.*) A book of anthems; antiphonal.
- Antiphonizing.** Singing in octaves.
- Antiphons.** Dialogues on sacred subjects, chanted by the choirs of the early Christian church.
- Antiphony.** Short passages, sometimes taken from the Scripture, chanted or sung at religious festivals by each side of the choir alternately; a response.
- Antistrofa.** (*Spa.*) An ancient dance.
- Antistrophe.** (*Grk.*) The second couplet of the periods of the ancient Greek odes; that part of a song or dance performed by turning from left to right in opposition to the strophe, which was from right to left.
- Antönen.** (*Ger.*) To begin to sound.
- Antrommeln.** (*Ger.*) To begin to drum.
- Antrompeten.** (*Ger.*) To trumpet.
- Anwachsend.** (*Ger.*) Increasing.
- A Otto Voel.** (*Ita.*) For eight voices.
- Apagador.** (*Spa.*) A piece of cloth placed on the jack of a harpsichord to deaden the echo of the chords.
- Apagar la Voz.** (*Spa.*) To put a mute on a stringed instrument.
- A Parte.** (*Ita.*) On the side of.
- A Parte Egnale.** (*Ita.*) A term used to designate two or more performers who sustain an equally difficult and important part; any musical performance where the voices or instruments are equally prominent.
- A Passo a Passo.** (*Ita.*) Step by step; slowly; regularly.
- Apelde.** (*Spa.*) The morning bell in a Franciscan convent.
- Aperto.** (*Ita.*) Open; an adjective sometimes used to indicate the employment of the damper pedal.
- Apertus.** (*Lat.*) An open canon.
- Aphonous.** Being destitute of voice.
- Aphony.** A loss of voice.
- A Placere.** (*Ita.*) At the pleasure of the performer.
- A Placimento.** (*Ita.*) Subject to the taste of the performer.
- Apient.** (*Ita.*) A term applied to those sounds which are distant one or more octaves, and yet concordant.
- A plena Orchestra.** (*Ita.*) For a full orchestra.
- A Pino.** (*Spa.*) Upright; a term applied to bells turned half round in ringing.
- A Plomb.** (*Fre.*) With exactitude as to time; firmly and energetically; with emphasis and precision.
- A Poco a Poco.** (*Ita.*) By degrees.
- A Poco piu Lento.** (*Ita.*) A little slower.
- A Poco piu Mosso.** (*Ita.*) A little quicker; with briskness.
- Apollino.** (*Grk.*) A harmonic contrivance combining the tones, characteristics, and powers of eight different kinds of instruments, and capable of playing them individually or collectively.
- Apollo.** (*Grk.*) In ancient mythology, the god of the lyre, and said to be the inventor of music.
- Apollonicon.** Name given to a very large organ built in London in 182, designed to be played by five performers at the same time, or by machinery.
- Apopenptic.** A farewell hymn, anciently sung to a stranger about to return to his own country.
- Apopenptic Strains.** Songs or hymns among the ancients addressed to the gods on consecrated days.
- Apotome.** (*Grk.*) The remaining part of an entire tone, after a greater semitone has been taken from it.
- Apotome Major.** (*Grk.*) The enharmonic quarter of a tone; an ancient interval corresponding to the enharmonic diesis.
- Apotome Minor.** (*Grk.*) An interval smaller than that denominated *Apotome Major*.
- Apotropæa.** (*Grk.*) Verses or hymns composed by the ancients for the purpose of averting the wrath of incensed deities.
- Appassionatamente.** (*Ita.*) With intense expression.
- Appassionamento.** (*Ita.*) With deep feeling.
- Appassionato.** (*Ita.*) Intensely and feelingly.
- Appean.** Tones which resemble the warbling of birds.
- Appel.** (*Fre.*) A call of the drum.
- Appenato.** (*Ita.*) With concern or grief.
- Applicatur.** (*Ger.*) A position or shift on the violin, violoncello, &c.
- Appoggiato.** (*Ita.*) Dwelt, leaned upon.
- Appoggiatura.** (*Ita.*) A note of embellishment.

- ishment generally written small, intended to soften and smooth the effect of certain distances, and by causing the dwelling upon a note of any chord to retard the completion of the subsequent harmony; a fore note; a leaning note (64).
- Appoggiatura, Compound.** An appoggiatura consisting of two or more small notes (64).
- Appoggiatura, Double.** A union of two short appoggiaturas.
- Appoggiatura, Greater.** The long appoggiatura.
- Appoggiatura, Inferior.** An appoggiatura situated one degree below its principal note (64).
- Appoggiatura, Lesser.** The short appoggiatura.
- Appoggiatura, Long.** An appoggiatura consisting of a single note forming a part of the melody, its length being determined by the value of the succeeding note. It borrows half the length of the next note, and is always accented.
- Appoggiatura, Short.** An appoggiatura formed of one or more notes played without regard to the value of the next note, though governed somewhat by the character of the piece.
- Appoggiatura, Superior.** An appoggiatura placed one degree above its principal note (64).
- Appoggiature.** (*Ita.*) An appoggiatura.
- Apprise.** A sign placed to direct the eye from the last note of a staff to the first of the succeeding one; a direct (114).
- Apre.** (*Fre.*) Harsh.
- Aprement.** (*Fre.*) Harshly
- Aprete.** (*Fre.*) Harshness.
- A Prima Vista.** (*Ita.*) At first sight.
- Apuntacion.** (*Spa.*) The act of marking musical notes.
- Apuntador.** (*Spa.*) A prompter.
- Apyeni.** (*Grk.*) A collective name of those three sounds in the Greek scale or system, which, separately, were called *proslambanomenos*, *nete synnemenon*, and *nete hyperbolæon*.
- Apyenos.** (*Grk.*) Applied to the diatonic genus from its being plain and easy, free from minute divisions, and having great or spacious intervals, in comparison with the chromatic and enharmonic.
- A Quatre Mains.** (*Fre.*) For four hands; for two performers on one pianoforte.
- A Quatro.** (*Ita.*) For four voices or instruments.
- A Quatro Mani.** (*Ita.*) For four hands or two players on one piano.
- A Quatro Soli.** (*Ita.*) For four only.
- A Quatro Tempi Staccati e Vivace.** (*Ita.*) The measure in four parts, to be beaten with much life and animation.
- Ar.** (*Por.*) Air.
- Ararib.** (*Tem.*) A species of flute used in Africa.
- Arbitrii.** (*Lat.*) Certain extemporaneous preludes, or points introduced by the singer while the accompaniment ceases, and from which he returns at his pleasure to the subject of the air.
- Arbitrio.** (*Lat.*) Subject to the judgment of the performer.
- Arco.** (*Ita.*) The bow; an abbreviation of *Arco*.
- Arcadians.** A people of Arcadia, not distinguished in any of the liberal arts, except poetry and music, the latter being a stated branch of their education, and under the special patronage of the magistrates.
- Arcata.** (*Ita.*) Manner of bowing.
- Arcato.** (*Ita.*) To be played with the bow.
- Arch.** A curve formerly placed over a bass note to signify that it was accompanied with the imperfect fifth.
- Arch-Chanter.** The chief chanter; the leader of the chants.
- Arche.** (*Ger.*) The sounding-board of an organ.
- Archeggiamento.** (*Ita.*) The management of the bow in playing the violin.
- Archeggiare.** (*Ita.*) To use the bow; to scrape; to fiddle.
- Archettino.** (*Ita.*) A violin bow.
- Archicymbal.** An instrument of the harpsichord and pianoforte class.
- Archilaud.** (*Spa.*) An archiluth.
- Archet.** (*Fre.*) A violin, violoncello, or double-bass bow.
- Archi Leuto.** (*Ita.*) A very large and long lute; the archlute.
- Archilochian Line.** The third line of an alcæic stanza.
- Archiluth.** (*Fre.*) The archlute.
- Archlute.** A stringed instrument resembling the theorbo, and by some considered synonymous with it.
- Archure.** (*Fre.*) Drum.
- Archytas' Genera.** (*Grk.*) One among the many modes which the Greeks pretended to have of dividing the tetrachord, or minor fourth, in forming their scales of musical intervals.
- Arco.** (*Ita.*) The bow; the utensil with which the violin, viola, viol da gamba, violoncello, and double bass are performed upon; in violin music, a term denoting that the bow is again to be used instead of applying the fingers to the strings.
- Ardente.** (*Ita.*) With fire.
- Ardito.** (*Ita.*) Boldly; energetically; with emphasis.
- Ardito di Molto.** (*Ita.*) With force; passionately.
- Are.** The note next preceding the lowest in Guido's scale.
- Arctinian Syllables.** The syllables *ut*,

re, mi, fa, sol, la, used by Guido d' Arezzo for his system of hexachords.

Argentin. (*Fre.*) Silver-toned.

Argheel. (*Tur.*) A musical instrument of the Turks, properly called a double flute.

Argives. An ancient people noted for their attainments in the practice of music.

Argute. An acuteness of sound; shrill.

Aria. (*Ita.*) An air or song.

Aria Buffa. (*Ita.*) A comic air, or humorous song.

Aria Concertata. (*Ita.*) An air with elaborate orchestral accompaniments; a concerted air.

Aria d' Abilita. (*Ita.*) An air requiring great musical ability for its just performance.

Aria di Bravura. (*Ita.*) A bold, spirited air, the passages of which are marked by a striking, heroic style.

Aria di Cantabile. (*Ita.*) An air in a graceful and flowing style; elegant, graceful, and replete with feeling.

Aria di Sorbetto. (*Ita.*) Pieces sung by the second or third singers while the company partake of refreshments.

Ariadne Dance. A Grecian dance.

Aria d'Ostinazione. (*Ita.*) Obligato airs.

Aria Fugata. (*Ita.*) An air the accompaniments to which are written in the fugue style.

Aria Parlante. (*Ita.*) A species of cantilena, the style of which lies between air and measured recitative; a style of speaking melody, or recitative *a tempo*.

Aria Tedesca. (*Ita.*) An air composed in the German style of song.

Aria und Chor. (*Ger.*) Air and chorus.

Arie. (*Ita. and Ger.*) Airs.

Arie Aggiunte. (*Ita.*) Airs added to or introduced in any opera subsequent to its first performance.

Arien. (*Ger.*) Airs.

Arietta. (*Ita.*) A short air or melody.

Arietta alla Veneziana. (*Ita.*) Airs in the style of the Venetian barcarolles.

Ariette. (*Fre. and Ita.*) An arietta; a cavatina; a small song.

Ariettina. (*Ita.*) A short air or melody; an arietta.

Arie und Chor. (*Ger.*) Air and chorus.

A Rigore del Tempo. (*Ita.*) In strict time.

Ariosa. (*Ita.*) In the movement of a common song or tune.

Ariose. Characterized by melody, as distinguished from harmony, as, "Ariose beauty of Handel."

Ariose Cantate. A kind of speaking air, which, by introducing frequent changes of measure and manner, first served to draw the line between air and recitative.

Arioso. (*Ita.*) In the style of an air; vocal; melodious; graceful.

Aristoxenus' Genera. Certain modes into which the Greek writers divided their tetrachord, or minor fourth.

Arm. A small piece of iron at the end of the roller of an organ, in which is placed one of the hooks belonging to a tracker.

Armazon. (*Spa.*) A bell frame.

Armer la Clef. (*Fre.*) An expression relating to the placing of the sharps or flats, requisite for the key of the piece, immediately after the clef.

Armonia. (*Ita.*) Harmony.

Armoniac. (*Ita.*) Harmonized.

Armonica. (*Ita.*) Harmonious; the harmonica, a musical instrument, invented by Dr. Franklin.

Armonica, Guida. (*Ita.*) A guide to harmony.

Armonici. (*Ita.*) Harmonic.

Armonico. (*Ita.*) Musical; harmonical

Armoniosamente. (*Ita. and Spa.*) Harmoniously.

Armonioso. (*Ita. and Spa.*) With harmony; harmonious; sonorous.

Armonista. (*Ita.*) One who is acquainted with the doctrine of harmony.

Armonizzamento. (*Ita.*) Harmoniousness; agreement; concord.

Armonizzante. (*Ita.*) Harmonizing.

Armonizzare. (*Ita.*) To harmonize; *t*, make harmony.

Arm Viol. An instrument, answering to the counter tenor, treble, or fifth violin, called by the Italians *Viola di Braccio*.

A Rovescio. (*Ita.*) Reversed; in an opposite direction.

Arpa. (*Ita. Spa. and Por.*) A harp.

Arpa d' Eolo. (*Ita.*) An Eolian harp.

Arpa Doppia. (*Ita.*) A double-acted harp.

Arpador. (*Spa.*) A harp player.

Arpa Eolica. (*Ita.*) Eolian lyre or harp.

Arpe. (*Ita.*) Arpa; harp.

Arpeg. An abbreviation of *Arpeggio*.

Arpegement. (*Fre.*) *Arpeggio* (67).

Arpeger. (*Fre.*) To perform arpeggios.

Arpeggi. (*Ita.*) *Arpeggios*.

Arpeggiamento. (*Ita.*) In the style of a harp; arpeggio.

Arpeggiando. (*Ita.*) A word implying that the notes of a chord must be played in quick succession, generally from the lowest note to the highest, in imitation of the harp.

Arpeggiately. Harp-like.

Arpeggiato. (*Ita.*) This term implies that the passage, or movement, against which it is placed, is to be performed in the style of harp music.

Arpeggiatura. (*Ita.*) A term applied to

those passages which, by taking the notes of the harmony in succession, are imitative of harp music.

Arpeggio. (*Ita.*) A rapid succession of the several notes composing any chord (67).

Arpeggio Accompaniment. An accompaniment, the passages of which chiefly consist of the notes of the several chords, taken in returning successions.

Arpicordo. (*Ita.*) Harpsichord.

Arpio. An abbreviation of *Arpeggio*.

Arpista. (*Ita.* and *Spa.*) A harper; minstrel.

Arp'o. An abbreviation of *Arpeggiato*, and of *Arpeggio*.

Arqueada. (*Spa.*) A stroke of a violin bow.

Arr. An abbreviation of *Arranged* and *Arrangement*.

Arrang. An abbreviation of *Arranged* and *Arrangement*.

Arrangement. That extension, or selection and disposal, of the movements and parts of a composition, which fit and accommodate it to the powers of some instrument or instruments for which it was not originally designed.

Arrendajo. (*Spa.*) A buffoon.

Arrhythm. Want of rhythm.

Arrullo. (*Spa.*) A song to lull infants to sleep.

Ars Canendi. (*Lat.*) The art of singing.

Ars Componentis. (*Lat.*) The art of composing.

Arsis. (*Lat.*) The raising of the hand in beating time; metrical accentuation.

Ars Musica. (*Lat.*) The art of music.

Art de l'Archet. (*Fre.*) The art of bowing.

Articolare. (*Ita.*) To articulate distinctly each note.

Articulate. To utter distinct, separate tones, modified by inflection and accent; to sing with distinctness and a clear enunciation of each sound.

Articulately. In an articulate manner; clearly; distinctly.

Articulation. A distinct and accurate expression, giving to every syllable and sound a truthful and perspicuous utterance.

Articulato. (*Ita.*) To be enounced with distinct articulation.

Artificial. Not natural; a term applied to any note or chord when chromatics are introduced with it.

Artificial Compound. A mixture of several different sounds, each of which may be recognized as distinct from the others.

Artificial Harmony. Combinations which, though discordant, are allowable, as bearing some relation to the triad, or common chord of the fundamental note.

Artificial Scale. A scale in which there are flats and sharps in contradistinction to the natural scale, which contains neither flats nor sharps.

Artikuliren. (*Ger.*) To articulate.

Artiste. (*Fre.*) Artist; one skilled in the performance of music.

Art, Musical. One of the liberal arts; the ability to execute vocal or instrumental music.

Art of Music. The practice of music, in distinction from the theory, the latter being a science.

Arzillo. (*Ita.*) Lively; sprightly.

As. (*Ger.*) A-flat.

Asamblea. (*Spa.*) A drum-beat to call soldiers together.

Ascending. Passing from one note to another more acute.

Aselepiad. (*Grk.*) A verse of four feet, the first of which is a spondee, the second a choriamb, and the last two dactyls; or of four feet and a cesura, the first a spondee, the second a dactyl, then a cesura followed by two dactyls.

Aselepiadeo. (*Spa.*) An aselepiad.

Ascolatore. (*Ita.*) An auditor; a hearer.

Asculæ. (*Grk.*) A name applied by the ancients to those who professed to perform on the organ.

As Dur. (*Ger.*) A-flat major.

A Sei. (*Ita.*) For six.

Asheor. (*Heb.*) A ten-stringed instrument of the Hebrews.

Asmatography. The art of writing songs.

As Moll. (*Ger.*) A-flat minor.

Asor. An ancient instrument very much resembling the quadrangular lyre.

Asperges Me. (*Lat.*) The commencement of the mass in the Catholic service.

Aspiracion. (*Spa.*) Aspiration; a short pause in singing.

Asprezza. (*Ita.*) Dryly; with coarseness or harshness.

Assai. (*Ita.*) Very; in a high degree.

Assa Tibla Canere. (*Lat.*) Without a chorus.

Assaying. A flourish on the instrument before the commencement of a piece, to determine whether it is in tune.

Assembly. In military service, the second beating of a drum before a march, when the soldiers strike their tents.

Assoluto. Alone; one voice; without accompaniment.

Assonant. A similarity of sound.

Assonate. To sound or ring like a bell.

Assono. (*Lat.*) Assonate; to sound like a bell.

Assourdir. (*Fre.*) To muffle.

Assourdissant. (*Fre.*) Deafening; stunning.

- A Suo Arbitrio.** (*Ita.*) Ad libitum; at will as to time, the choice of the degree of movement being left to the performer.
- A Suo Bene Placimento.** (*Ita.*) An old term signifying at the pleasure of the performer.
- A Suo Bene Placito.** (*Ita.*) May be varied at the pleasure of the performer.
- A Suo Commodo.** (*Ita.*) At the discretion of the performer as to time.
- Asynartete Verse.** A verse consisting of two members having different rhythms.
- A. T.** The initials of *A Tempo*.
- Atabal.** (*Spa.*) A kettle-drum; a kind of tabor used by the Jews.
- Atabalear.** (*Spa.*) To imitate the noise of kettle-drums.
- Atabalejo.** (*Spa.*) A small kettle-drum.
- Atabalero.** (*Spa.*) A kettle-drum player.
- Atabalillo.** (*Spa.*) Small kettle-drum.
- A Table Sec.** (*Fre.*) The practice of vocal exercises unaccompanied by an instrument.
- Atellanus.** (*Lat.*) A style of comedy originating in Atella, a city of Campania, consisting mostly of lascivious songs.
- A Tem.** (*Ita.*) An abbreviation of *A Tempo*.
- A Temp.** (*Ita.*) Abbreviation of *A Tempo*.
- A Tempo.** (*Ita.*) In time; a term used to denote that after some short relaxation or deviation in the time, the performer must return to the original degree of movement.
- A Tempo dell' Allegro.** (*Ita.*) In the time allegro; a quick movement.
- A Tempo di Gavotta.** (*Ita.*) In the time of a gavot; moderately quick.
- A Tempo Giusto.** (*Ita.*) In strict and equal time; in a manner.
- A Tempo Ordinario.** (*Ita.*) In an ordinary or moderate degree of movement.
- Athemholen.** (*Ger.*) Breathing; respiration.
- Athmen.** (*Ger.*) To blow softly.
- Atiplar.** (*Spa.*) To render a sound more acute; to grow very sharp.
- A Ton Basse.** (*Fre.*) In a low tone of voice.
- A Tre.** (*Ita.*) For three voices or instruments.
- A Tre Soli.** (*Ita.*) For three solo voices.
- A Tre Soprani.** (*Ita.*) For three trebles.
- Atril.** (*Spa.*) A missal stand.
- A Trois.** (*Fre.*) For three performers.
- A Trois Mains.** (*Fre.*) For three hands.
- A Trompa Tanida.** (*Spa.*) At the sound of the trumpet.
- Attable.** (*Fre.*) A sort of a Moorish drum.
- Attacca.** (*Ita.*) Implies that the performer must directly commence the following movement.
- Attacca l'Allegro.** (*Ita.*) The allegro is immediately to follow.
- Attacca Subito.** (*Ita.*) Commence the movement that follows.
- Attenuated System.** A system of temperament founded on the diminution of some intervals, and the augmentation of others.
- Attendant Keys.** The relative key; the key of the dominant and its relative, and of the subdominant and its relative.
- Attibbel.** (*Tem.*) A drum.
- Attillatamente.** (*Ita.*) With affectation.
- Atto.** (*Ita.*) An act; a division of an oratorio, opera, or play.
- Atto di Cadenza.** (*Ita.*) A disposition of the parts which indicates a cadence; as when, at the end of a strain, the bass rises a fourth or falls a fifth.
- Atto Primo.** (*Ita.*) Act the first.
- Atto Secundo.** (*Ita.*) Act the second.
- Atto Terzo.** (*Ita.*) Act the third.
- Attori.** (*Ita.*) The principal male singers in an opera or oratorio.
- Attrice.** (*Ita.*) The principal female singer in an opera or oratorio.
- Aubade.** (*Fre.*) A morning concert given in the open air.
- Au Commencement.** (*Fre.*) At the beginning.
- Audace.** Bold; spirited; audacious.
- Audace, Con.** (*Ita.*) With boldness.
- Audibility.** Capability of being heard.
- Auf.** (*Ger.*) On; upon; at; to; up.
- Auf Blasen.** (*Ger.*) To sound a wind instrument.
- Auf dem Claviere Spielen.** (*Ger.*) To play on the piano.
- Auf dem Klavier Trommeln.** (*Ger.*) To drum on a piano.
- Auf der Trommel Wirbeln.** (*Ger.*) To beat on the drum.
- Auf der Trompete Blasen.** (*Ger.*) To play on the trumpet.
- Auf einem Trommeln.** (*Ger.*) To beat the drum.
- Auflöten.** (*Ger.*) To play on a flute.
- Aufgeigen.** (*Ger.*) To fiddle.
- Aufgeregt.** (*Ger.*) Exalted.
- Aufhaltung.** (*Ger.*) A suspension.
- Auflösung.** (*Ger.*) The resolution of a discord.
- Auforgeln.** (*Ger.*) To play on the organ.
- Aufpfeifen.** (*Ger.*) To perform on a pipe or whistle.
- Aufschlag.** (*Ger.*) The unaccented part of a bar.
- Aufschallen.** (*Ger.*) To sound loudly.

Aufspielen (*Ger.*) To play or strike up a dance.

Aufstrich. (*Ger.*) An up-bow.

Auftakt. (*Ger.*) The unaccented part of a bar.

Aufrompeten. (*Ger.*) To play on a trumpet.

Augenclavier. An instrument similar to a harpsichord and pianoforte.

Augmentation. In counterpoint and fugue, the doubling of the value of the notes of the subject; giving the intervals in notes of twice their original length.

Augmentazione. (*Ita.*) Increase.

Augmente. (*Fre.*) Increase.

Augmented An epithet applied to such intervals as are more than major, or perfect.

Augmented Fifth. An interval containing four whole tones.

Augmented Fourth. An interval containing three whole tones.

Augmented Imitation. A style of imitation in which the answer is given in notes of greater value than those of the subject.

Augmented Intervals. Intervals which are a semitone greater than the major or perfect intervals.

Augmented Octave. An interval containing five whole tones, two major semitones, and one minor semitone.

Augmented Second. An interval containing one whole and one minor semitone.

Augmented Sixth. An interval containing five whole tones.

Augmented Unison. A minor semitone.

Auletes. (*Lat.*) A flute player; a piper.

Auletic. Belonging to pipes.

Au Lever du Rideau. (*Fre.*) When the curtain rises.

Aullar. (*Spa.*) To howl; to yell; to utter a sound of distress.

Aullido. (*Spa.*) Howl; the cry of a dog or wolf.

Aullo. (*Spa.*) Howl; a cry of horror or distress.

Aulo. (*Ita.*) A species of ancient flute.

Aulodia. (*Ita.*) Singing accompanied by the flute.

A Una Corda. (*Ita.*) On one string.

Aur. (*Chi.*) Air.

Auricle. The external part of the ear.

Auricular. Within the sense of hearing.

Aurth-udhyay. (*Hin.*) The fifth division of Hindostanee music, expatiating on the signification of the poetry sung.

Aus. (*Ger.*) From; out of.

Ausarbeitung. (*Ger.*) The elaboration or last finish of a musical composition.

Ausbläcken. (*Ger.*) To finish playing a march on a wind instrument.

Ausdehnung. (*Ger.*) Extension; expansion.

Ausdruck. (*Ger.*) Expression.

Ausdrucksvoll. (*Ger.*) Expressive.

Ausfedeln. (*Ger.*) To stop playing the violin.

Ausflöten. (*Ger.*) To stop playing the flute.

Ausführung. (*Ger.*) Performance.

Ausgehalten. (*Ger.*) Sostenuato.

Ausgeigen. (*Ger.*) To play to the end.

Ausgelassen. (*Ger.*) Unrestrained; wild.

Ausgelassenheit. (*Ger.*) Extravagance.

Aushalten. (*Ger.*) To hold on or to sustain a note.

Aushaltung. (*Ger.*) The sustaining of a note.

Aushaltungszeichen. (*Ger.*) The character called a pause (113).

Ausklängen. (*Ger.*) To give out sufficient tone.

Ausposaunen. (*Ger.*) To proclaim by sound of trumpet.

Auszingen. (*Ger.*) To sing to the end; to sing all one knows; to perfect by singing.

Ausstimmen. (*Ger.*) To tune completely.

Austrommeln. (*Ger.*) To drum out; to publish by sound of drum.

Ausweichen. (*Ger.*) To make a transition from one key to another.

Ausweichung. (*Ger.*) Modulation.

Autentico. (*Ita.*) Authentic.

Auteur. (*Fre.*) An author; a composer of music.

Auteur d'Hymnes. (*Fre.*) A hymnologist; one who writes hymns.

Authentic. A name given to those church modes whose melody was confined within the limits of the tonic, or final, and its octave.

Authentic Cadence. A perfect or final cadence in any key; the chord or harmony of the dominant, followed by that of the tonic, or the progression of the dominant to the tonic.

Authentic Keys. Those keys, in the ancient system of the Greeks, whose tones extended from the tonic to the fifth and octave above.

Authentic Melodies. Melodies having their principal notes between the key note and its octave.

Authentic Modes. Church modes the melody of which was confined within the tonic and its octave.

Authentic Tones. Authentic modes.

Automatons. Mechanical contrivances in the form of men or animals, so made as to have the appearance of self-acting, and to perform upon musical instruments, without the assistance of any power independent of themselves.

Author. (*Spa.*) An author; a manager.

Autos Sacramentales. (*Spa.*) Dramatical representations which the Spaniards formerly made in their churches at public religious festivals.

Auxiliary Notes. Such notes as stand on the next degree of the staff above or below any principal note.

Auxiliary Scales. Scales of the relative keys belonging to any principal key.

Avant-Dernier. (*Fre.*) The penultimate; the last but one.

Avant Scene. (*Fre.*) Events preceding the opening of an opera.

Avec. (*Fre.*) With.

Avec Allegresse. (*Fre.*) Lively; with sprightliness.

Avec Âme, ou goût. (*Fre.*) With feeling or grace.

Avec Feu. (*Fre.*) With spirit.

Avec Force. (*Fre.*) With force.

Avec goût. (*Fre.*) With taste.

Avec Grandiose. (*Fre.*) Grandly.

Avec les Pieds. (*Fre.*) With the feet, in organ playing.

Avec Mouvement. (*Fre.*) With movement.

Ave Maria. (*Ita.*) A hymn to the Virgin Mary; a bell rung at morning and evening twilight to announce the hour of prayer.

Avena. (*Lat. and Spa.*) An oaten straw; a pastoral pipe, supposed to have been the third kind of musical instrument used by the ancients.

A Vide. (*Fre.*) Open.

A Vista. (*Ita.*) At sight.

Avivadamente. (*Spa.*) In a lively manner; briskly.

Avoir du Retentissement. (*Fre.*) To be repeated.

Avoir le Verbe haut. (*Fre.*) To have a loud voice.

A Voix Forte. (*Fre.*) With a strong, loud voice.

A Volonte. (*Fre.*) At will.

Awyr. (*Wel.*) Air.

Axamenta. (*Lat.*) Verses or songs, sung by the Salii, in honor of all men.

Ayre. (*Spa.*) Air.

Azione Sacra. (*Ita.*) A sacred musical drama.

B.

B. THE nominal of the seventh note in the natural diatonic scale of C, to which De Nevers, a French musician in the beginning of the last century, first applied the syllable *Sì*, Guido having furnished syllables for only C, D, E, F, G, A; an initial of Bass, denoting that the bass is to play alone.

Babara. (*Spa.*) A Spanish country dance.

Babel. A confused mixture of sounds; a combination of discordant utterances.

B above G Gamut. That B, or that note, which is a third higher than G gamut.

B above the Bass Clef Note. That B, or that note, which is a fourth higher than the bass clef note.

B above the Treble Clef Note. That B, or that note, which is a third higher than the treble clef note.

Bacas. (*Spa.*) Quick tune on the guitar.

Bacchia. (*Ita.*) A Kamschatdale dance in $\frac{2}{4}$ time.

Bacchanalian Songs. Songs which, either in sentiment or style, relate to scenes of revelry.

Bacchicus. (*Lat.*) A metrical foot consisting of one short or unaccented, and two long or accented syllables or tones.

Bacciocolo. (*Ita.*) A musical instrument common in some parts of Tuscany.

Bachelor of Music. The first musical degree taken at the universities.

Backfall. In an organ a lever moved by the Sticker pulling down a Tracker.

Backfall, Double. One of the old English graces comprised in the class of embellishments called smooth.

Back Turn. A turn commencing on the semitone below the note on which the turn is made.

Badajada. (*Spa.*) The stroke of the tongue of a bell.

Badajo. (*Spa.*) The tongue of a bell.

Badinage. (*Fre.*) Playfulness.

Bagatelle. (*Fre.*) A small musical composition.

Bagpipe. A favorite Scotch instrument consisting of a leathern bag and pipes, played upon by compressing the bag under the arm, and regulating the notes by stopping and opening the holes of the pipes, eight in number, with the ends of the fingers.

Bagpiper. One who plays on a bagpipe.

Baguette. (*Fre.*) Drumstick.

Baguettes de Tambour. (*Fre.*) Drumsticks.

Baile. (*Spa.*) The national dances of Spain.

Baisser. (*Fre.*) To lower or flatten in pitch.

Baisser le Rideau. (*Fre.*) To drop the curtain.

Balada. (*Spa.*) A ballad.

- Balalaika.** (*Rus.*) An instrument of the Russians, consisting of a piece of wood, rudely shaped, narrower and more flat than the guitar, furnished with three strings.
- Balgentreter.** (*Ger.*) Organ blower.
- Balgzug.** (*Ger.*) In an organ, the stop of the bellows.
- Balladiera.** (*Spa.*) An instrument, made of reeds, for calling fawns.
- Balken.** (*Ger.*) The bass bar of a violin, or similar instrument.
- Ballad.** A short, familiar song of simple and natural construction, usually in the narrative style; formerly, a little history told in lyric verse.
- Ballade.** (*Fre. and Ger.*) A ballad.
- Balladendichter.** (*Ger.*) A ballad writer.
- Balladensänger.** (*Ger.*) A ballad singer.
- Balladenverkäufer.** (*Ger.*) Ballad monger.
- Ballader.** A maker or singer of ballads.
- Ballad-Farce.** A musical drama comprising ballads.
- Balladist.** A writer of ballads.
- Ballad of Ballads.** The designation given in an old version of the Bible to Solomon's Song.
- Ballad Opera.** Light opera; an opera in which ballads and dances predominate.
- Balladry.** The subject or style of ballads.
- Ballad Singer.** One whose employment it is to sing ballads.
- Ballad Style.** In the air or manner of a ballad.
- Ballad Tune.** The song or tune of a ballad.
- Ballare.** (*Ita.*) To dance.
- Ballata.** A ballad the melody of which is designed to regulate the measure of a dance.
- Ballated.** A subject woven into a ballad.
- Ballatetta.** (*Ita.*) A ballad, or short familiar song, accompanied with dancing.
- Ballau.** (*Wel.*) A bell.
- Ballerino.** (*Ita.*) An opera dancer.
- Balleronzolo.** (*Ita.*) A little dance.
- Ballet.** (*Fre.*) A theatrical representation of some story or fable, of actions, characters, sentiments, and passions, by means of mimic movements and dances, accompanied by music.
- Ballet Master.** (*Ita.*) The artist who superintends the rehearsals and performance of the ballet, and not unfrequently invents the fable and its details.
- Ballette.** A ballet.
- Balletti.** (*Ita.*) Dance airs.
- Ballatto.** (*Ita.*) A ballet.
- Balli.** (*Ita.*) Dances introduced between the acts of Italian operas.
- Balli della Stiria.** (*Ita.*) Styrian dances resembling waltzes.
- Balli Inglesi.** (*Ita.*) English country dances.
- Balli Ungaresi.** (*Ita.*) Hungarian dances; in $\frac{2}{4}$ time, usually accented on the weak part of the bar.
- Ballo.** (*Ita.*) A dance, or dance tune.
- Ballonchio.** (*Ita.*) A country dance; round dance.
- Ball Room Music.** Music composed for dancing.
- Bambalina.** (*Spa.*) The proscenium of an opera house.
- Ban.** In military affairs, a proclamation, by beat of drum or sound of trumpet, requiring a strict observance of discipline, either for declaring a new officer or for punishing an offender.
- Band.** Practical musicians, associated for the purpose of performing together on their respective instruments.
- Banda.** (*Ita.*) A band.
- Band, Brass.** A number of musicians whose performances are on brass instruments only.
- Band, Chamber.** A company of musicians whose performances consist exclusively of chamber music.
- Band, Choral.** Orchestral performers.
- Bandereau.** (*Fre.*) A trumpet string.
- Band, Full.** A band in which all the voices and instruments are employed.
- Band, Marine.** A company of musicians located in a garrison or employed on national vessels.
- Band Master.** The leader, or conductor, of a company of instrumental musicians.
- Bandola.** (*Spa.*) A four-stringed instrument resembling a lute.
- Bandora.** (*Ita.*) An ancient stringed instrument of the lute species.
- Bandore.** Bandora, an ancient stringed instrument.
- Band, Reed.** A company of musicians whose performances are confined to reed instruments.
- Band, Regimental.** A company of musicians belonging to a regiment; a military band.
- Band, String.** A company of performers on stringed instruments.
- Bandurria.** (*Spa.*) Bandora, an old instrument of the lute species.
- Banjo.** A rude imitation of the guitar united with the tambourine. It has five strings, played with the fingers and hand, its body is in the form of a hoop, over which parchment is stretched, as over a drum.
- Bänkelgesang.** (*Ger.*) The singing of ballads.
- Bankelsänger.** (*Ger.*) Ballad singer.
- Baqueta.** (*Spa.*) Drumsticks.
- Baquetas del Tambor.** (*Spa.*) Drumsticks.

Baquico. (*Spa.*) Bacchanalian.

Bar. A line drawn across the staff to divide the music in small and equal portions of duration, also, each of these small portions in themselves (5).

Bâr. (*Iri.*) An old term given to the exalted state of a poet or musician.

Barbarism. False harmony, or modulation offensive to a musical ear.

Barbarous. A term applied to the music in the early ages on account of its rude and inharmonious construction.

Barbiton. (*Grk.*) An instrument invented by Anacreon.

Barbitos. (*Lat.*) An ancient instrument somewhat resembling a lyre.

Barcarelle. A song of the Venetian gondoliers; *barcarolle*.

Barcarola. (*Ita.*) A *barcarolle*; a boat song.

Barcarolles. (*Ita.*) Airs sung by the Venetian gondoliers, or boatmen, while following their avocations.

Barcaruola. (*Ita.*) The song of the Venetian gondoliers.

Bard. A poet and musician.

Bardd. (*Wel.*) Bard; a poet musician.

Bardd Alan. (*Wel.*) Professor of music, and master of song.

Bardgan. (*Wel.*) A song.

Bardo. (*Ita.*) A poet and singer among the ancient Celts.

Bar, Dotted Double. A double bar with dots preceding it, showing that the preceding strain is to be repeated; a double bar with dots following it, showing that the following strain is to be repeated; a double bar with dots on both sides of it, showing that the preceding and following strains are to be repeated (42).

Bar, Double. Two heavy strokes drawn through the staff to divide the different strains of the movement, or to show the end of the piece (6).

Bardus. (*Cel.*) A singer.

Barl. An abbreviation of *Baritone*.

Barlipienl. (*Grk.*) A term applied by the ancient Greeks to low sounds in general.

Barlipienl Suoni. (*Ita.*) Fixed sounds.

Bariton. (*Fre.*) Baritone.

Baritone. The lowest but one of the six registers into which the scale of the human voice is commonly divided.

Baritone Clef. The F clef placed on the third line (51).

Baritone Voice. A male voice intermediate in respect to pitch between the bass and tenor, the compass usually extending from B flat to F.

Baritono. (*Ita.*) Baritone.

Bar Lines. Lines drawn perpendicularly across the staff for the purpose of marking the measures (5).

Barocco. (*Ita.*) A term applied to music having a confused harmony, an unnatural

melody, and full of modulations and discords.

Baroque. (*Fre.*) Music having confused harmony; *barocco*.

Barre. (*Fre.*) A term used in playing the guitar, implying that a temporary nut is to be formed by means of the fore finger of the left hand.

Barred C. C with a bar across it; the second mark of common time (125).

Barre de Mesure. (*Fre.*) A bar line (2).

Barre de Repetition. (*Fre.*) A dotted double bar.

Barred Semicircle. A character used to denote a quicker movement than the semicircle without the bar, and called *alla breve*, because it was formerly written with one breve in a measure (125).

Barrel. The body of a bell.

Barrel, Chime. The cylindrical portion of the mechanism sometimes applied to a chime of bells for the purpose of ringing them.

Barrel Organ. An organ which produces music in consequence of the turning of an enclosed barrel, or cylinder, in which fixed pins touch a series of steel points in such order and at such intervals of time as to produce the various sounds of a tune.

Barrer. The act of pressing the first finger of the left hand upon two or more strings on the same fret of a guitar at the same time.

Barrer, Great. The act of pressing all the strings of a guitar at the same time with the first finger of the left hand.

Barrer, Small. The act of pressing two or three strings of a guitar at the same time with the first finger of the left hand.

Barydd. (*Iri.*) An old term applied to the highly exalted condition of a poet or musician.

Barypienl. (*Grk.*) A name given by the ancients to five of the eight sounds or principal chords of their system, viz., the Hypate-Hypaton, the Hypate-Meson, the Mese, the Paramese, and the Nete-Dizeugmenon.

Barytone. Baritone.

Barz. (*Wel.*) Bard; a poet musician.

Bas. (*Fre.*) Low.

Bas-Dessus. (*Fre.*) A mezzo-soprano or second treble voice.

Base. The bass; the lowest part.

Basque Drum. An instrument of percussion in use among the Gauls.

Bass. The lowest part in music; the base.

Bassa. (*Ita.*) Lower.

Bass Alberti. A bass formed by taking the notes of chords in arpeggios, said to have been invented by one Dominico Alberti.

Bass Beam. The small beam inside the viol, and nearly under the bass string.

Bassbläser. (*Ger.*) Bassoonist.

Bass Bridge. The bass beam.

Bass, Chantante. (*Fre.*) Any bass the notes of which flow in a smooth and pleasing manner, forming in themselves, independent of the superior parts, an agreeable melody.

Bass Clef. The character placed at the beginning of a staff, in which the bass or lower notes of a composition are placed, and serving to determine the pitch and names of those notes (53).

Bass Clef Note. That note which in the bass staff is placed on the same line with the bass clef; i. e., the fourth line.

Bass Concertina. A concertina having the compass of a violoncello.

Bass, Continued. Bass continued through the whole piece; thorough bass.

Bass, Contra. (*Ita.*) The lower bass.

Bass Cornet. An ancient instrument consisting of a serpentine tube four or five feet in length, gradually increasing in diameter from the mouth-piece towards the end.

Bass, Counter. The under-bass; that part which, when there are two basses in a composition, is performed by the double basses.

Bass, Double. The largest and lowest toned instrument of the viol kind; the double-bass viol.

Bass, Drone. The monotonous bass produced by the large tube of the bagpipe; a deep, unchangeable sound accompanying a melody, or a series of notes moving above it.

Basse. (*Fre.*) The bass part in general, instrumental or vocal.

Basse Chantante. (*Fre.*) The vocal bass.

Basse Chiffree. (*Fre.*) A bass figured to indicate the chords or harmony.

Basse Continue. (*Fre.*) Thorough bass.

Basse Contrainte. (*Fre.*) A ground bass.

Basse-Contre. (*Fre.*) Bass-counter.

Basse Figuree. (*Fre.*) The figured bass.

Basse Fondamentale. (*Fre.*) The fundamental bass, composed of only the roots of the chords which form the harmonic tissue.

Basse Taille. (*Fre.*) A counter tenor.

Basset Horn. An instrument resembling a clarinet, but of greater compass, embracing nearly four octaves.

Bassett. A little bass; in general, a bass lying somewhat higher than the usual one.

Bassetto. (*Ita.*) A diminutive term, implying the little bass.

Bassetto Horn. A species of clarinet a fifth lower than the C clarinet.

Bass, Figural. Figured bass.

Bass, Figured. A bass accompanied with numerals denoting the harmony formed by the upper or superior parts of the composition, and directing the chords to be

played by the organ, harpsichord, or piano-forte; a bass which, while a certain chord or harmony is continued by the parts above, moves in notes of the same harmony.

Bass, First. High bass.

Bass, Fundamental. That bass which forms the tone or natural foundation of the harmony, and from which that harmony is derived.

Bassgeige. (*Ger.*) The violoncello.

Bass, Given. A bass to which harmony is to be affixed.

Bass Grace. A small note, like a short appoggiatura, and very similar to the acciaccatura of the Italians, struck only once, and at the same time with the principal note, but immediately quitted. It is frequently used upon the organ to strengthen the parts, and to supply the want of pedals.

Bass, Ground. A bass which starts with some subject of its own, and continues to be repeated throughout the movement, while the upper part or parts pursue a separate air and supply the harmony.

Bass, High. A baritone; a voice midway between bass and tenor.

Bass Horn. An instrument formerly much used in bands, resembling the ophicleide, by which it has been in a great measure superseded.

Bassi. (*Ita.*) A term implying the entrance of the bass instruments.

Bassist. (*Ger.*) A bass singer.

Bassista. (*Ita.*) The singer who takes the lowest part.

Bass, Low. Second bass.

Bass, Melodious. The bass chantante; the singing bass.

Basso. (*Ita.*) The bass part.

Basso Buffo. (*Ita.*) The first bass singer in a comic opera.

Basso Cantante. (*Ita.*) The first bass singer in a serious opera.

Basso-Comico. (*Ita.*) A comic bass singer in an opera.

Basso Concertante. (*Ita.*) The lighter or more delicate parts of a composition, performed by the violoncello or bassoon.

Basso Construtto. (*Ita.*) Ground bass; constrained bass.

Basso Continuo. (*Ita.*) A bass that is figured, to indicate the harmony.

Basso, Contra. (*Ita.*) The double bass.

Basso, Contro. (*Ita.*) A double bass viol; the lowest or gravest part of a musical composition.

Basso d'Accompagnamento. (*Ita.*) An accompanying bass.

Bass oder F Schlnssel. (*Ger.*) The bass or F clef (53).

Basso Figurato. (*Ita.*) The figured bass.

Basso Fondamentale. (*Ita.*) The fundamental bass.

Basson. (*Fre.*) Bassoon.

Basso Numerato. (*Ita.*) Figured bass.

Bassoon. A wind instrument consisting of a perforated tube, and a reed through which it is blown. Its compass extends from double B flat to B flat in alt.

Bassoonist. A performer on the bassoon.

Bassoon, Quart. An instrument whose tones are a fourth lower than those of the bassoon.

Bassoon Stop. A reed stop in an organ the tones of which are imitative of the sounds of the bassoon.

Basso Ostinato. (*Ita.*) A ground bass.

Basso Primo. (*Ita.*) The first bass.

Basso Recitante. (*Ita.*) Bass of the small chorus.

Basso Ripieno. (*Ita.*) Implying that the part to which it is applied is the full bass, or the bass of the grand chorus.

Basso Rivoltato. (*Ita.*) That bass which, instead of being the fundamental or lowest note of the chord to which it is applied, consists of the third or fifth of the fundamental note.

Basso Secondo. (*Ita.*) The second bass.

Basso Tenuto. (*Ita.*) Continued bass.

Basso Violino. (*Ita.*) A small bass viol.

Basso Voice. A bass voice.

Basspfeife. (*Ger.*) Bassoon.

Bassposaune. (*Ger.*) Sackbut.

Bass, Radical. The fundamental bass.

Bass-Salte. (*Ger.*) Bass string.

Bass-Schlüssel. (*Ger.*) The bass clef (53).

Bass, Second. Any bass the notes of which flow in a smooth and pleasing manner, forming in themselves, independently of the superior parts, a pleasing melody.

Bass, Singing. The bass chanteuse; the second or melodious bass.

Bass Staff. The staff marked with the bass clef.

Bass Stimme. (*Ger.*) Bass voice.

Bass String. The string of any instrument upon which the lowest note is sounded.

Bass, Sub. An organ or set of pipes belonging to its pedals; the lowest notes of an organ; the ground bass.

Bass, Supposed. The lowest note of a chord when not the fundamental one.

Bass, Tenor. A male voice midway between bass and tenor.

Bass, Thorough. The art by which harmony is superadded to any proposed bass; the fundamental rules of musical composition; harmonic science.

Bass, Thorough, Practical. A knowledge of the manner of taking the several chords on an instrument, as prescribed by the figures placed over or under the bass part of a composition, and a familiar acquaintance with the powers of those figures, a facility in taking the chords they

indicate, and judgment in the various applications and effects of those chords in accompaniment.

Bass, Thorough, Theoretical. A comprehension of the connection and disposition of all the several chords, harmonious and dissonant, including all the established laws by which they are formed and regulated.

Bass Trombone. A trombone having a compass from the great C to the one-lined c, and noted in the F clef.

Bassus. (*Lat.*) An old Latin term for the fundamental sounds of all harmony.

Bass Viol. The violoncello, a stringed instrument in the form of a violin, but much larger, having four strings and eight stops, which are subdivided into semi-stops.

Bass Viol, Double. A stringed instrument, the largest and deepest toned of its class.

Bass Violin. The violoncello, when, in instrumental music, the passage ascends above the bass staff, the tenor clef is introduced, and the notes are played on that instrument.

Bass Voice. The gravest or deepest of the male voices.

Bass Zeichen. (*Ger.*) The bass clef (53).

Basta. (*Ita.*) Enough, or stop; proceed no farther, unless directed by the leader or conductor.

Bastante. (*Ita.*) Enough; sufficient.

Bastardilla. (*Spa.*) A species of flute.

Batillus. (*Lat.*) An instrument used by the Armenians in their church service. It was metallic, formed like a staff, and furnished with rings.

Batocchio. (*Ita.*) The tongue of a bell.

Baton. (*Fre.*) The rod or roll used by the conductor of an orchestra in beating the time.

Baton de Mesure. (*Fre.*) The roll of paper or other material with which the conductor of an orchestra marks the time.

Batoon. A term denoting a rest of four semibreves.

Battaglio. (*Ita.*) Tongue of a bell.

Battant. (*Fre.*) The tongue of a bell.

Battement. (*Fre.*) That species of shake called a beat (72).

Battere. (*Ita.*) The downward or first beat of any measure.

Battere a Ricolta. (*Ita.*) To beat a retreat.

Batterie. (*Fre.*) The beating of drums.

Batter la Cassa. (*Ita.*) To beat a drum.

Batter la Soifa. (*Ita.*) To beat the time.

Battimento. (*Fre.*) A species of shake called a beat (72).

Battle Hymn. Hymns and war songs composed and dedicated to certain gods,

- and sung previous to and during their battles.
- Battre.** (*Fre.*) To beat.
- Battre la Caisse.** (*Fre.*) To beat the drum.
- Battre la Chamade.** (*Fre.*) To sound a parley.
- Battre la Mesure.** (*Fre.*) To mark the time by beating with a movement of the hand : to beat time.
- Battuta.** (*Ita.*) The act of beating time ; the accented part of the bar.
- Bau.** (*Ger.*) The structure, speaking of musical instruments.
- Bäuerisch.** (*Ger.*) Rustic ; coarse.
- Bauernlied.** (*Ger.*) A rustic ballad.
- Baxo.** (*Spa.*) Bass ; a player on the bass viol or bassoon.
- Baxon.** (*Spa.*) A bassoon ; a bassoon player.
- Baxoncillo.** (*Spa.*) Counter bass.
- Bayladero.** (*Spa.*) Suited to dancing.
- Bayle.** (*Spa.*) An interlude between the second and third act ; a dance.
- Bayleito.** (*Spa.*) A little dance.
- B. C.** The initials of *Basso Continuo*.
- B Cancellatum.** (*Lat.*) A sharp.
- B Double.** Double B ; the B below G gamut ; the twelfth below the bass clef note.
- B Dur.** (*Ger.*) The key of B flat major.
- B Durum.** B natural.
- Beak.** (*Ger.*) The reed of any instrument.
- Beam, Bass.** A small beam inside the viol, and nearly under the bass string.
- Bearbeitung.** (*Ger.*) Adaptation.
- Bearing Notes.** In the tuning of keyed instruments, harps, &c., those notes between which the most erroneous or highly-tempered fifth is situated, on which, also, the wolf is said to be thrown.
- Beat.** The rise or fall of the hand or foot in marking the divisions of time in music ; one of the principal graces in music, struck immediately before the note it is designed to ornament, being a quick operation of a trill (72).
- Beat a Charge.** To give notice by beat of drum to charge the enemy.
- Beat an Alarm.** To give notice of danger by beat of a drum.
- Beat a Parley.** To give a signal on a drum for a conference with the enemy.
- Beat a Reveille.** A beat upon a drum given at break of day for awakening the soldiers and putting a stop to the challenging of sentries.
- Beat, Down.** The falling of the hand in beating time.
- Beat, Half.** An inferior note struck but once, and at the same time with the principal note, then immediately quitted.
- Beatings.** Regular pulsative heavings or swellings of sound, produced in an organ by pipes of the same key, when they are not exactly in unison ; i. e., when their vibrations are not perfectly equal in velocity, not simultaneous.
- Beating Time.** Marking the divisions of the bar by means of the hand, foot, or baton.
- Beat, Left.** A movement of the hand towards the left in beating time.
- Beat, Right.** A motion to the right in beating time.
- Beats.** The audible phenomenon attending the sounding of two notes at the same time, which approach within certain limits to the producing of a concord with each other.
- Beat the General.** To give notice by beat of drum for the troops to march.
- Beat the Tattoo.** A beat of drum, usually at night, for warning soldiers to their quarters.
- Beat the Troop.** A beat of drum giving notice to soldiers to repair to their colors.
- Beat to Arms.** A beat upon a drum notifying soldiers to repair to their arms.
- Beat, Up.** The raising of the hand in beating time.
- Beben.** (*Ger.*) To tremble ; to shake ; to vibrate.
- Bebung.** (*Ger.*) Vibration.
- Rec.** (*Fre.*) The mouth-piece of a clarinet.
- Beccarre.** (*Fre.*) A natural.
- Becco.** (*Ita.*) The mouth-piece of a clarinet.
- Becco Polacco.** (*Ita.*) The name of a large species of bagpipe, used in some parts of Italy.
- Becken.** A Turkish musical instrument.
- Beckenschläger.** (*Ger.*) A cymbal player.
- Bedon.** (*Fre.*) A tabret or drum.
- Bee.** (*Ger.*) Flat.
- Been.** A stringed instrument of the guitar kind, having nineteen frets, used in India.
- Befabemi.** (*Spa.*) A musical sign.
- Beffrol.** (*Fre.*) The frame which supports the bell in a belfry ; a belfry.
- Begeisterung.** (*Ger.*) Exaltation ; excitement ; poetical enthusiasm.
- Begl.** An abbreviation of *Begleitung*.
- Begleiten.** (*Ger.*) To accompany.
- Begleitende Stimmen.** (*Ger.*) The accompanying parts.
- Begleiter.** (*Ger.*) An accompanist.
- Begleitung.** (*Ger.*) An accompaniment.
- Beharrlich.** (*Ger.*) Perseveringly.
- Beherzt.** (*Ger.*) Courageous.
- Beifallklatschen.** (*Ger.*) Applauding ; applause.

Beinahe. (*Ger.*) Almost.

Beisp. An abbreviation of *Beispiel*.

Beispiel. (*Ger.*) Example.

Beit. (*Per.*) A distich.

Beltones. (*Ger.*) Accessory tones.

Belzefehen. (*Ger.*) An accidental.

Belehrer. (*Ger.*) An instructor.

Belfry. A tower or other place in which bells are hung.

Belieben. (*Ger.*) Pleasure; at pleasure.

Beliebig. (*Ger.*) As chosen.

Beliere. (*Fre.*) The tongue of a bell.

Bell. A hollow, metallic machine, the most musical of instruments of percussion. It is formed of a composition of tin and copper, and consists of three parts, —the body, or barrel; the clapper, or tongue; and the ear, or cannon, by which it is suspended; the broad end of a horn, trumpet, and similar instruments.

Bella. (*Sax.*) A bell.

Bell Chamber. That portion of the tower or steeple in which a chime of bells is placed; a belfry.

Bellen. (*Ger.*) A bell.

Bellezza, Con. (*Ita.*) With beauty of expression.

Bellezza Della Voce. (*Ita.*) A beautiful, melodious voice.

Bell Harp. A very old instrument, supposed to be the lyra or cithara of the ancients.

Bell, Harp. A stringed instrument, so named from its being swung like a bell in performance.

Bellicozamente. (*Ita.*) In a martial style.

Bellicum. (*Lat.*) The sound of a trumpet calling to battle.

Bell, Mass. A small bell, used in the service of the Roman Catholic church, to direct attention to the more solemn parts of the mass; the sacring bell.

Bell Metallo di Voce. (*Ita.*) Bell-like brilliancy, and fulness of voice.

Bell Metronome. A metronome with the addition of a small bell, which strikes at the commencement of each bar.

Bellows. A pneumatic appendage for supplying the pipes of certain wind instruments.

Bellows, Exhaust. A kind of bellows used on melodeons, and other reed instruments, the air from which, being exhausted, is drawn in through the reeds.

Bellows, Panting. A style of bellows designed to prevent all jerkings, and to give a regular flow of wind to the pipes of an organ.

Bell, Passing. A bell rung at the hour of death to obtain prayers for the passing soul; also, the bell sounded immediately after death.

Bellpipe. Name given by English bird fanciers in the last century to a certain note of a bird.

Bell Ringer. One whose occupation is to ring a bell or chime a set of bells.

Bell Ringers. Musicians, who with a number of hand bells ranging in size from the smallest to the largest, produce correctly every variety of music.

Bell, Sacring. A small bell used in the Roman Catholic church to direct attention to the more solemn parts of the mass.

Bell, Saint's. The sacring bell.

Bell Scale. A diapason with which bell founders measure the size, thickness, weight, and tone of their bells.

Bells, Music. Carillons; a set of bells tuned to the various degrees of the scale, and played by means of keys resembling those of a pianoforte.

Bell, Soul. The bell rung at the hour of death, or immediately following; the sacring bell.

Bell Tone. A tone of voice of a remarkably clear, musical flow, possessed only by superior soprano voices.

Bell Tree. A Turkish instrument formed of an upright stick with branches, upon which bells are fastened.

Bell, Vesper. The sounding of a bell about half an hour after sunset in Roman Catholic countries, for the purpose of calling the people to vespers.

Belly of an Instrument. A smooth, thin boarding, over which the strings are distended. In a double bass, violoncello, tenor violin, and all instruments performed with the bow, as also in the guitar, it is that part of the body which lies immediately under the strings.

Bemol. B flat; a semitone below B natural.

Bemolado. (*Spa.*) Having B flat.

Bemol, Double. Double flat.

Bemolise. (*Fre.*) Marked with a flat.

Bemolizzare. (*Ita.*) To depress the pitch of the natural notes by applying a flat to them.

Bemolle. (*Ita.*) Flat.

Ben. (*Ita.*) Well.

Bene. (*Ita.*) Excellent; good.

Benedicite. (*Lat.*) A canticle used at morning prayer in the church after the first lesson.

Benedictus. (*Lat.*) A movement belonging to a mass of the Roman Catholic morning service.

Bene Placito. (*Ita.*) At will.

Ben Marcato. (*Ita.*) Well marked; the passage must be executed in a clear, distinct, and strongly accented manner.

Ben Marcato il Canto. (*Ita.*) Mark well the melody.

Ben Pronunciato. (*Ita.*) Distinctly pronounced.

Ben Pronounziato. (*Ita.*) Firmly expressed.

Ben Tenuto. (*Ita.*) Held on; fully sustained.

Bequardo. (*Ita.*) A natural.
Bequarre. (*Fre.*) A natural.
Bequem. (*Ger.*) Convenient.
Bergamasca. (*Ita.*) A rustic dance.
Bergeret. An old term signifying a song.
Bergkreyen. (*Ger.*) A melody employed in singing histories in rhyme, in the style of the modern ballad.
Bergomask. A rustic dance.
Bergreihen. (*Ger.*) Alpine melody.
Berlingozza. (*Ita.*) A country dance.
Berloque. (*Fre.*) In military service, the breakfast or dinner drum.
Beschleunigend. (*Ger.*) Hastening.
Beschreibung. (*Ger.*) A description.
Besledern. (*Ger.*) To quill a harpsichord.
Bestimmt. (*Ger.*) Distinct.
Betonung. (*Ger.*) Accentuation.
Betrubniss. (*Ger.*) Grief; sadness.
Betrubt. (*Ger.*) Sad; grieved.
Beweglich. (*Ger.*) Movable; nimble.
Bewegt. (*Ger.*) Moved; rather fast.
Bewegung. (*Ger.*) Movement; motion.
Beyspiel. (*Ger.*) An example.
Bezeichnung. (*Ger.*) Mark; sign; accentuation.
B Flat. The flat seventh of the natural key C, and the first flat introduced, in modulating by fourths, from the natural diatonic mode.
B Hard. B natural.
Bhav-udhyay. (*Hin.*) The sixth division of Hindoostanee music, relating to expression and gesture.
Bi. A syllable applied in solmization, by the Spaniards, to the note B natural, called by other nations si.
Bianca. (*Ita.*) A minim (16).
Bicinium. (*Lat.*) A composition in two parts.
Bien Attaquer une Note. (*Fre.*) To make a note tell.
Bi-Equal Third. A name given to intervals two of which added to a major third, make up an octave, consequently two of them equal a minor sixth.
Bimolle. (*Ita.*) B flat.
B in Alt. (*Ita.*) The third in alt; the tenth above the treble clef note.
B in Altissimo. (*Ita.*) The third note in altissimo; the octave above B in Alt.
Binary Measure. Twofold, or double measure.
Bind. A ligature, or tie, connecting two or more notes (70).
Bindebogen. (*Ger.*) Bind (70).
Binder, Spring. A spring-back folio for holding sheet music.
Binding Notes. Notes held together by curves or ties.
Bindung. (*Ger.*) Legato; tie; syncopation.

Bindungszeichen. (*Ger.*) A tie or bind (70).
Biniou. (*Bre.*) Bagpipes.
Binotonous. (*Lat.*) Consisting of two notes.
Biol. (*Iri.*) A viol.
Biquadro. (*Ita.*) A natural (57).
Bird Organ. A small barrel organ used in teaching birds to sing.
Birn. (*Ger.*) That part of a clarinet and basset-horn into which the mouth-piece is inserted.
Birtelsnote. (*Ger.*) A crotchet (17).
Birth Song. A song written for or sung at the nativity of a person.
Bis. (*Lat.*) Twice; a term which indicates that a certain passage, distinguished by a curve or dotted lines drawn over or under it, must be performed twice (44); once more; encore.
Biscantare. (*Ita.*) To hum; to sing low; again and again.
Bischero. (*Ita.*) A peg of a violin, violoncello, or similar instrument.
Biscroma. (*Ita.*) A semiquaver (19).
Biscrome. (*Fre.*) Semiquaver (19).
Bisdiapason. (*Lat.*) A double octave.
Biseau de l'Orgue. (*Fre.*) The stop of a pipe in an organ.
Bislinia. (*Lat.*) A term formed from the word bis, twice, and applied to pianoforte pieces, or movements in which both hands are alternately employed upon the same melody or succession of intervals.
Bissed. (*Lat.*) Encored.
Bis Unca. (*Lat.*) The name formerly given to a semiquaver (19).
Bitterkeit. (*Ger.*) Bitterness.
Bizzaramente. (*Ita.*) Whimsically.
Bizzarria, Con. (*Ita.*) Capriciously; at the fancy of the player or composer.
Bizzarro. (*Ita.*) An irregular and fantastic style; whimsical, smart, comical, inclining to insipidity.
Blackboard. A board, colored black, used by music teachers, and upon which they write notes, examples, and exercises.
Black Notes. All except the whole and half notes are so called because their heads are full, in contradistinction to the whole and half, which are open (11).
Blanche. (*Fre.*) A minim; a half note (16).
Blanche Pointee. (*Fre.*) A dotted minim (36).
Blasebalge. (*Ger.*) The bellows of an organ.
Blasegeräth. (*Ger.*) A wind instrument.
Bläser. (*Ger.*) A player on a wind instrument.
Blasinstrument. (*Ger.*) A wind instrument.
Blasinstrumenten. (*Ger.*) Brass instruments.

- Blasmusik.** (*Ger.*) Music for wind instruments.
- Blast.** The sound made by blowing suddenly or strongly a trumpet or any similar instrument.
- Blatant.** Bleating; bellowing.
- B, Latticed.** A term by which the Germans designate the character representing a sharp.
- Blow.** To sound or inflate a wind instrument.
- Blower, Clarino.** The performer of the first-trumpet part.
- Blower, Organ.** One who works the bellows of an organ.
- Bluette.** A short, brilliant piece.
- B Moll.** (*Ger.*) The key of B flat minor.
- B Natural.** So named in contradistinction to B Molle; the H and B flat of the Germans.
- Boans.** (*Lat.*) Echoing; resonating.
- Board, Finger.** The whole range of keys of a pianoforte or organ; that part of a stringed instrument on which the fingers press in playing.
- Board, Fret.** That part of a guitar or similar instrument on which the frets are placed.
- Board, Key.** The rows of keys of a pianoforte, organ, or similar instrument, when spoken of collectively; an instrument for dividing the intervals of the octave.
- Board, Sound.** In an organ, a broad, shallow box, extending nearly the entire width of the instrument, and divided by partitions into as many grooves of various breadths as there are keys to which it belongs, and upon which are placed the ranks of pipes forming the stops; in musical instruments generally, a thin board designed to contribute to their vibration and tone.
- Board, Sounding.** A sound board.
- Boat Songs.** Songs sung by the rowers; gondolier songs.
- Bob.** A peal of several courses or sets of changes upon a chime of bells.
- Bob, Grandsire.** The seven hundred and twenty changes upon a peal of six bells.
- Bob Major.** A full peal upon eight bells.
- Bob Maximus.** A full peal upon twelve bells, containing 479,001,600 changes.
- Bob Minor, Single.** A plain bob; grandsire bob.
- Bobo.** (*Spa.*) A buffoon.
- Bob, Plain.** A grandsire bob.
- Bocal.** (*Fre. and Spa.*) The mouth-piece of a horn, trombone, serpent, or other wind instrument.
- Bocchino.** (*Ita.*) Mouth-piece of a horn.
- Bociaccia.** (*Ita.*) A loud, strong voice.
- Bocina.** (*Spa.*) A species of large trumpet; a bugle horn.
- Bocina de Cazador.** (*Spa.*) A huntsman's horn.
- Bocinar.** (*Spa.*) To sound the trumpet, bugle, or horn.
- Bocinero.** (*Spa.*) A trumpeter.
- Bocinilla.** A small speaking trumpet.
- Boden.** (*Ger.*) The back of a violin, tenor, &c.
- Boehm Flute.** An instrument differing from the common flute in having the size and situation of the holes arranged in their natural order, with keys by which each finger is enabled to act simultaneously upon two or more holes.
- Bogen.** (*Ger.*) The bow.
- Bogenflügel.** (*Ger.*) An instrument resembling a harpsichord or pianoforte.
- Bogenführung.** (*Ger.*) The management of the bow.
- Bogeninstrument.** (*Ger.*) A bow instrument.
- Bogenstrich.** (*Ger.*) A stroke of the bow.
- Bogiganga.** (*Spa.*) A company of strolling singers.
- Bolero.** (*Spa.*) A Spanish national dance in $\frac{3}{4}$ time, accompanied with castanets and singing.
- Bomb.** A stroke upon a bell; to sound.
- Bombarde.** (*Fre.*) An old wind instrument of the hautboy species.
- Bombardo.** (*Ita.*) An old wind instrument.
- Bombardon.** A brass instrument.
- Bomblate.** Making a humming noise.
- Bombilation.** A humming.
- Bombillatus.** (*Lat.*) To make a humming noise.
- Bombix.** (*Grk.*) A Greek instrument formed of a long reed or tube.
- Bombo.** (*Spa.*) A large drum.
- Bombus.** (*Lat.*) A species of applause in ancient times, consisting of a confused din made by the hands or mouth.
- Bomme.** (*Dut.*) A drum.
- Bommen.** (*Dut.*) To drum.
- Bonang.** (*Jav.*) A Javanese instrument consisting of a series of small vases or gongs placed in two lines upon a frame.
- Bones.** A name sometimes given to castanets; castanets made of bone.
- Book, Choral.** A collection of choral melodies, either with or without a prescribed harmonic accompaniment; the book in which choral melodies are written.
- Book, Hymn.** A collection or volume of hymns for the use of the congregation.
- Book, Mass.** The Missal; the Roman Catholic service book.
- Book, Service.** The Missal; a book containing the musical service of a church.
- Book, Singing.** A book containing psalms, hymns, or songs with appro-

prate tunes for singing, frequently prefixed by a course of instruction in the elements of vocal music.

Boom. A roaring noise like that of the waves of the ocean.

Boquilla. (*Spa.*) Mouth-piece of a wind instrument.

Bora. (*Tur.*) A tin trumpet used among the Turkish military.

Border Tunes. Melodies composed in the English counties bordering on Scotland.

Bordon. (*Spa.*) Bass of an organ and stringed instrument; burden of a song.

Bordone. (*Ita.*) The double open diapason stop in an organ.

Bordonear. (*Spa.*) To play well on the thorough bass.

Bordone, Falso. (*Ita.*) A term formerly given to a counterpoint having either a drone bass, or some part constantly moving in the interval with it.

Boree. (*Fre.*) A dance introduced from Biscay.

Borrowed Harmony. Chords of the added ninth derived from the dominant seventh, by substituting the ninth in the place of the eighth.

Botasela. (*Spa.*) A trumpet signal for cavalry to saddle.

Botto. (*Ita.*) The tolling of a bell.

Boudoir Piano. An upright piano similar in form to a parlor organ.

Bouffe. (*Fre.*) Buffoon.

Bourdon. (*Fre.*) A drone bass; a deep, unchangeable sound, accompanying a melody or series of notes moving above it; the drone of a bagpipe; the double diapason or lowest stop in French and German organs.

Bourdon de l'Orgue. (*Fre.*) The drone of an organ.

Bourdonnement. (*Fre.*) Humming; singing.

Bourree. (*Fre.*) A lively dance, in common time, beginning with an odd crotchet.

Boutade. (*Fre.*) An impromptu ballet in a fanciful style.

Boute-felle. (*Fre.*) A trumpet-call used when an army is to decamp or march.

Bow. A round stick having a projection at each end to hold the hairs, which form the effective part in playing the violin, violoncello, and other bow instruments; a horizontal brace employed to group notes (7).

Bow, Contrary. A reversed stroke of the bow.

Bow Hair. Hair, usually that of the horse, with which the bows of violins, violoncellos, and double-basses are formed.

Bow Hand. A term applied by violinists to the right hand, because with that hand they hold the bow.

Bow Harpsichord. An instrument invented at Königsberg by Garbrecht.

Bowing. Playing with the bow; management of the bow.

Bow Instruments. All instruments strung with catgut or goatgut, from which the tones are produced by means of the bow.

Box, Music. A small box producing tunes by the revolution of a cylinder, moved by a spring, in which steel pins are fixed that touch, and cause to vibrate, steel points at proper intervals of time.

Boy Choir. A choir formed of boys from eight to fourteen years of age. The formation of these choirs has been confined mostly to the Episcopal church.

B Quadratum. A term applied by old theorists to the character now called a natural, on account of its shape (57).

B Quadrum. (*Lat.*) Square B; B quadratum; a natural (57).

Braced Points. Points having braces over them, showing that the notes over which they are placed are to be performed in a style between that of legato and staccato (74).

Braces. Curved or straight lines indicating that the notes which they connect are to be played or sung together; cords on the sides of a drum for tightening the heads and snares (7).

Brachycatalectic. (*Grk.*) In Greek and Latin poetry, a verse wanting two syllables and its termination.

Brachygraphy, Musical. The art of writing musical notation in an abbreviated style by means of signs, characters, &c.

Bracio. (*Ita.*) A term applied to certain instruments that are played with a bow, and held up to the neck by the left arm, as the violin.

Bramadera. (*Spa.*) A rattle; a shepherd's horn.

Branches. Those parts of a trumpet which conduct the wind.

Bran de Inglaterra. (*Spa.*) An ancient Spanish dance.

Brando. (*Spa.*) A tune adapted to a dance.

Branle. (*Fre.*) An old dance, very lively, and performed in a circle, to a rondeau tune.

Brass Band. A number of musicians whose performances are on brass instruments only.

Brass Instruments. Musical wind instruments formed of brass, chiefly used for field service.

Bratsche. (*Ger.*) The tenor violin.

Bratschen. (*Ger.*) Violas.

Bratschenpieler. (*Ger.*) Violist.

Bratschenstimme. (*Ger.*) The viol part in any composition.

Brantlied. (*Ger.*) Epithalamium; a marriage song.

Brava. (*Ita.*) An exclamation of approval used in theatres of Italy.

Bravi. (*Ita.*) A term of approval.

Bravo. An expression of approval.

Bravura. (*Ita.*) A term applied to splendid and spirited passages.

Bravura, Con. (*Ita.*) With boldness; with bravery.

Bravura, Mezza. (*Ita.*) A song, the execution of which is of a moderate degree of difficulty.

Bravura Pieces. Compositions requiring considerable skill for their proper execution.

Bray. A harsh sound with a trumpet or similar instrument.

Brazen Instruments. Brass instruments.

Brazzo. (*Ita.*) Instruments played with a bow.

Breakfast Call. A drum-beat calling the soldiers to fall in a line for breakfast.

Breast Voice. The lower register of the voice; the natural voice of adults.

Breath, Full. A complete inhalation taken before the commencement of singing, or after an apparently entire expiration.

Breath, Half. An additional supply of air, taken by a partial inspiration during the course of singing, in order to refresh the lungs and strengthen the tone of the voice.

Brehons. (*Iri.*) Ancient Irish poets and musicians who proclaimed the laws in recitative.

Breit. (*Ger.*) Broad.

Breitheamhain. (*Iri.*) A class of poets and musicians among the ancient Irish who promulgated laws in a style of recitative.

Breloque. (*Fre.*) In military service, the beat of a drum for breakfast or dinner.

Bretador. (*Spa.*) A bird call.

Brettelge. (*Ger.*) A kit.

Breve. A double note (14).

Breve, Alla. (*Ita.*) A term used to indicate a quick species of common time formerly employed in church music.

Breve, Imperfect. A breve without a dot affixed, equal in duration to one quarter of a large, or to two semibreves (14).

Breve, Perfect. A dotted breve, equal in duration to three eighths of a large, or three semibreves (26).

Breve Rest. A rest equal in its duration to that of a double note (26).

Breviario. (*Ita.*) A breviary.

Breviary. A book containing the matins, lauds, and vespers of the Roman Catholic church.

Brevis. (*Lat.*) A breve (14).

Bridal Songs. Songs composed for and sung at weddings, or in celebrating nuptial occasions.

Bridge. That part of a stringed instrument over which the strings are drawn.

Bridge, Bass. The bass beam; the small beam inside a viol, nearly under the bass.

Brief. A measure of quantity; a breve (14). string; an upright piece of wood over which the strings of a bass viol are drawn.

Brievete. (*Fre.*) Brevity.

Brill. An abbreviation of *Brillante*.

Brillador. (*Spa.*) Brilliant; sparkling; radiant.

Brillante. (*Ita.*) In a gay, showy, and sparkling style.

Brimbaler. (*Fre.*) To ring.

Brio. (*Ita.*) Briskness; spirit; animation; brilliancy.

Brio ed Animato, Con. (*Ita.*) Animated, and with brilliancy.

Brioso. (*Ita.*) With brilliancy and spirit.

Brise. (*Fre.*) Sprinkled; broken into arpeggio, in treating of chords.

Broach. An old musical instrument played by turning a handle.

Broderies. (*Fre.*) An old term applied to casual, unstudied ornaments in performance.

Broken Chords. Chords taken in a broken, interrupted manner, not simultaneously.

Brokking. An old term signifying quavering.

Bronce. (*Spa.*) A trumpet made of brass.

Bronco. (*Spa.*) Harsh; rough to the ear.

Bronquedad. (*Spa.*) Harshness; roughness of sound.

B Rotundum. (*Lat.*) B flat.

Bruit. (*Fre.*) Rattle; peal; clatter.

Brummen. (*Ger.*) To hum; to drone.

Brummton. (*Ger.*) A humming sound.

Brunette. (*Fre.*) A delicate and simple air.

Bruscamente. (*Ita.*) Abruptly; coarsely.

Brusquement. (*Fre.*) Impetuous; boisterous.

B Sharp. The sensible or proper seventh of the major diatonic of C sharp; in keyed instruments, same as C natural.

Bual-gorn. (*Wel.*) A hunting or military horn.

Buccina. (*Lat.*) A military wind instrument used by the ancients; a herdsman's horn.

Buechal. (*Lat.*) Sounding like a horn or trumpet; trumpet shape.

Buccinality. The quality or sound of a trumpet.

Buccinateur. (*Fre.*) A trumpeter.

Buccino. (*Lat.*) To sound a trumpet.

Buccinum. (*Lat.*) A trumpet.

Bucinador. (*Spa.*) A trumpeter.

Bucolic. (*Lat.*) Pastoral songs, performed by the ancient shepherds.

Bucolical. (*Lat.*) In the style of ancient pastoral songs.

Bucolico. (*Spa.*) Relating to pastoral poetry.

Bucolique. (*Fre.*) A poem.

Buffa. (*Ita.*) Comic; a singer who takes the light and humorous parts; a light, comic opera.

Buffet d'Orgue. (*Fre.*) An organ case.

Buffet Organ. A very small organ.

Buffo. (*Ita.*) Ludicrous; in the style of buffa.

Buffo Burlesco. (*Ita.*) A buffo who, in addition to his singing, acts the part of a caricaturist.

Buffo Cantante. (*Ita.*) A singing buffo; a character in an opera combining comic singing and acting.

Buffo Caricato. (*Ita.*) A humorous character in an opera.

Buffone. (*Ita.*) A comic, sportive character in an opera.

Buffonescamente. (*Ita.*) Ludicrous; buffoon-like; comic.

Buffo, Opera. (*Ita.*) A comic opera; intermezzi interlude; a burletta.

Bufo. (*Spa.*) Comic opera.

Bufonazo. (*Spa.*) Great buffoon.

Bugle. A metal horn, used for hunting or military purposes.

Bugle Horn. A trumpet with keys capable of all the inflexions of the scale; a bugle.

Buffra. (*Hin.*) The first of the Srootis, into which the fourth note of the Hindoo scale is divided.

Bulafu. An organ of Barbary operated mechanically.

Bunge. (*Ger.*) Drum; kettle-drum.

Bungen. (*Ger.*) To drum.

Buon. (*Ita.*) Good.

Buonaccordo. (*Ita.*) An instrument resembling a spinet, and of small dimensions, to accommodate the fingers of very young practitioners.

Buon Cantate. (*Ita.*) A well-informed vocalist.

Buon Gusto. (*Ita.*) A performance in the best style, by one whose taste is unexceptionable.

Buon Mano. (*Ita.*) A good hand; a performer having perfect command of the most brilliant and effective styles.

Buonocardo. (*Ita.*) An instrument like the spinet.

Burden. A regular return of the theme in a song at the close of each verse; the chorus; the open string of a violin or similar instrument.

Burla. (*Ita.*) Comical; with great humor.

Burlando. (*Ita.*) In a jesting and playful manner.

Burlescaamente. (*Ita.*) Facetious; droll.

Burlesco. (*Ita.*) With extravagant and burlesque humor.

Burlesque Music. A musical composition or performance in which a trifling subject is treated with great gravity, or as a matter of importance.

Burletta. (*Ita.*) A light species of musical drama, somewhat in the nature of the English farce.

Burrasca. (*Ita.*) A storm piece; a composition descriptive of a tempest.

Burre. (*Fre.*) A dance melody.

Burthen. A burden.

Bushe-Bushe. (*Hau.*) A general name for wind instruments.

Busna. (*Ita.*) A sort of trumpet.

Bussone. (*Ita.*) A bassoon.

Butra. (*Hin.*) The first of the four Srootis into which the first note of the Hindoo octave is divided.

Buxum. (*Lat.*) A pipe.

Buxus. (*Lat.*) A pipe with two rows of holes.

Buzz. A low, humming sound.

Bwmp. (*Wel.*) A hollow sound.

Byma. (*Sax.*) A trumpet.

Bymian. (*Sax.*) To blow or to sound a trumpet.

C.

(1) THE nominal of one of the two natural modes; that note in the natural major mode to which Guido applied the monosyllable *ut*, but which has been relinquished for that of *do*, as softer and more vocal. The tone C is the one with which the so-called natural scale commences, a scale having neither flats nor sharps.

C. A. The initials of *Col Arco*.

Cabaletta. (*Ita.*) A simple melody or passage of a pleasing and attractive character, contained in a larger piece of music, especially in an aria; a cavaletta.

Caccia, Alla. (*Ita.*) A vocal or instrumental composition, written in the hunting or chase style.

Cacofonia. (*Ita.*) Want of harmony; cacophony.

Cacofonico. (*Ita.*) Discordant.

Cacophonious. Sounding harshly.

Cacophony. (*Grk.*) A combination of discordant sounds, forming no regular harmony; a bad tone of voice.

Cad. An abbreviation of *Cadenza*.

Cadam. (*Iri.*) Cadence.

Cadence. A shake or trill; a close in melody or harmony either terminating the piece or dividing into numbers or periods; an ornamental and extemporaneous passage introduced at the close of a song or piece of music; tone; sound.

Cadence, Authentic. A perfect or final cadence in any key; the chord or harmony of the dominant, followed by that of the tonic, or the progression of the dominant to the tonic.

Cadence, Church. The plagal cadence.

Cadence, Complete. A full cadence; a term employed in church music when the last or final sound of a verse in a chant is on the key-note.

Cadence, Deceptive. A cadence in which the dominant chord resolves into another harmony, instead of into the tonic.

Cadence, Demi. In harmony, a half cadence.

Cadence, False. An imperfect or interrupted cadence.

Cadence, Great. A cadence in which the closing chord immediately follows that of the sub-dominant, or fourth of the key; plagal cadence.

Cadence, Greek. Plagal cadence.

Cadence, Half. A cadence that is not full and perfect.

Cadence, Immediate. Common perfect cadence; that which occurs immediately after the dominant harmony.

Cadence Imparfait. (*Fre.*) An imperfect cadence.

Cadence, Imperfect. A cadence in which the dominant harmony is preceded by the common chord of the tonic.

Cadence Interrompue. (*Fre.*) An interrupted cadence.

Cadence, Interrupted. A cadence in which the bass, instead of falling or rising from the fifth to the key-note, passes to some other, and interrupts the full close, or final cadence.

Cadence, Irregular. An imperfect cadence; the tonic followed by the dominant without its added seventh.

Cadence Marks. Short lines, placed perpendicularly, to indicate the point of cadence in sentences and verses arranged to be chanted (126).

Cadence, Mixed. The triad on the sub-dominant, followed by that on the dominant.

Cadence Parfaite. (*Fre.*) A perfect cadence.

Cadence, Perfect. A complete and satisfactory close in both the harmony and melody; a close in which the dominant or fifth passes into the chord of the tonic or key-note.

Cadence, Plagal. The triad on the key-note, preceded by that of the sub-dominant.

Cadence, Protracted. Suspended cadence.

Cadencer. (*Fre.*) To shake; quaver; trill.

Cadence, Radical. The cadence resulting when the basses of both chords are the roots of the respective triads.

Cadence Rompue. (*Fre.*) An interrupted cadence.

Cadence Section. A section finishing with a perfect cadence.

Cadence, Simple. That in which the notes are equal throughout all the parts.

Cadence, Suspended. Several modulations being passed through, instead of leading directly from the dominant chord to that of the key-note.

Cadenela. (*Spa.*) Cadence.

Cadens. (*Lat.*) Cadence.

Cadent. One of the old English graces comprised in the class denominated smooth.

Cadenza. (*Ita.*) A cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.

Cadenza d'Inganno. (*Ita.*) An interrupted cadence.

Cadenza Finta. (*Ita.*) A term indicating that when, having done every thing proper for a true cadence, instead of falling on the right final, another note, higher or lower, is taken, or a pause introduced.

Cadenza Semplice. (*Ita.*) A cadence in which all the notes are equal in all the parts.

Cadenza Sfuggita. (*Ita.*) An avoided, that is, a broken cadence.

Cadenza Sospesa. (*Ita.*) A suspended cadence.

Cæcus non judicat de colore. (*Lat.*) A term in old enigmatical canons, indicating that the black notes of the antecedent are to be converted into white notes in the consequent, and so of others.

Cæsura. (*Lat.*) The rhythmic termination of any passage consisting of more than one musical foot; the last accented note of a phrase, section, or period; a metrical break or division in a verse.

Cæsural. (*Lat.*) Relating to the cæsura, or to the pause of the voice.

Cahier de Chant. (*Fre.*) A singing book.

Cahier de Musique. (*Fre.*) Music book.

Caisse. (*Fre.*) Drum.

Cal. An abbreviation of *Calando*.

Calamist. A piper; one who plays on a reed or pipe.

Calamo. (*Spa.*) A kind of flute.

Calamus Pastoralis. (*Lat.*) One of the first instruments used by the ancients, a simple reed or cane.

Caland. (*Ita.*) A term signifying that the time of the passage over which it is written is to be gradually diminished in quickness; calando.

Calando. (*Ita.*) Gradually diminishing in tone and quickness, becoming softer and slower by degrees.

Calando Nella Forza. (*Ita.*) An abatement of the strength or force of the tone.

Calando Nel Tempo e Nella Forza. (*Ita.*) A lessening of the strength of the tone and the time of the movement.

Calascione. (*Ita.*) A species of guitar.

Calathumpan Music. A discordant combination of sounds; a performance out of time by instruments out of tune.

Calando. (*Ita.*) Pressing upon; hurrying the time.

Calderon. (*Spa.*) A sign denoting a suspension of the instruments.

Call. The beat of a drum.

Call, Adjutant's. A drum-beat directing the band and field music to take the right of the line.

Calliope. The muse who presided over eloquence and epic poetry, and supposed capable of playing on any musical instrument; an instrument formed of metal pipes, with keys as in an organ, the tones of which are produced by currents of steam instead of air.

Calma. (*Ita.*) Repose or tranquillity.

Calma, Con. (*Ita.*) With calmness.

Calmato. (*Ita.*) Calmed; quieted; at rest.

Calo. An abbreviation of *Calando*.

Calore. (*Ita.*) Much warmth and animation.

Caloroso. (*Ita.*) Warmly; animated.

Camaleo. (*Spa.*) A company of comedians among the ancients consisting of five men and five women.

Cambiare. (*Ita.*) To change.

Camena. (*Lat.*) A muse; a song; poetry; verse.

Camera. (*Ita.*) Chamber; a term applied to music composed for a chamber, parlor, or hall, and not for the stage or street.

Camera Musica. (*Ita.*) Chamber music.

Caminando. (*Ita.*) Flowing; with gentle and easy progression.

Campana. (*Ita.* and *Spa.*) A bell.

Campanada. (*Spa.*) Sound of a bell.

Campana de Rebato. (*Spa.*) An alarm bell.

Campana Funebri. (*Lat.*) A passing bell; a funeral bell.

Campanario. (*Spa.*) Belfry; a place where bells are rung.

Campanarum. (*Lat.*) Clock chimes.

Campanarum Concentus. (*Lat.*) A ringing of bells.

Campanarum Modulatio. (*Lat.*) A chiming of bells.

Campanarum Pulsator. (*Lat.*) A ringer of bells.

Campanas Modulate. (*Lat.*) To ring the bells.

Campanella. (*Lat.*) A little bell.

Campanellino. (*Ita.*) A very little bell.

Campanello. (*Ita.*) A little bell.

Campaneo. (*Spa.*) Bell-ringing; chiming.

Campanero. (*Spa.*) A bell-ringer.

Campaneta. (*Spa.*) A small bell.

Campanile. (*Ita.*) A belfry.

Campanilla. (*Spa.*) A small bell.

Campanillazo. (*Spa.*) Strong, violent ringing of bells; signal given with a bell.

Campanillear. (*Spa.*) To ring a small bell often.

Campanologist. (*Ita.*) A bell-ringer.

Campanology. (*Ita.*) The science or art of ringing bells.

Campanone. (*Ita.*) A great bell.

Campanula Sacra. (*Lat.*) A saint's bell.

Can. (*Wel.*) A song.

Cana. (*Arm.*) To sing.

Canarder. (*Fre.*) To imitate the tones of a duck.

Canarie. (*Fre.*) A piece of music supposed to have come to us from the Canary Islands, whence it derives its name; a sort of gigue, or jig, from which it is distinguished only by a still swifter time, commonly in $\frac{3}{8}$ or $\frac{6}{8}$, but sometimes in $\frac{12}{8}$ measure.

Canario. (*Spa.*) A quick dance.

Cancelling Sign. The sign called a natural, employed to remove the effect of a previous flat or sharp (57).

Cancherizante. (*Ita.*) A term denoting that the piece is played in a retrograde style, beginning at the end and going back to the commencement.

Cancion. (*Spa.*) Song; words set to music.

Cancioneilla. (*Spa.*) Canzonet; a little song.

Cancionero. (*Spa.*) A book of songs.

Cancionista. (*Spa.*) A singer of songs; a song-writer.

Cancerizans. (*Ita.*) Retrograde movement.

Cancerizante. (*Ita.*) Reversed; going backwards.

Candamo. (*Spa.*) An ancient rustic dance.

Cane Flute. A cane made to resemble a flute, and played on in the same manner.

Canere. (*Lat.*) To sing; to play upon an instrument.

Canere ad Tibiam. (*Lat.*) To sing to the pipe.

Canere Receptui. (*Lat.*) To sound a retreat.

Canere Tibia. (*Lat.*) To play upon a pipe.

Canevas. (*Fre.*) The canvass of a song; the rough draught or model of a song, containing certain notes of the composer to indicate to the poet the measure of the verses required.

Canna. (*Lat.*) The pipe of an organ; a flageolet.

Cannien. (*Arm.*) To chant.

Cannon. The portion of a bell by which it is suspended; in chime ringing, a simultaneous crash of all the instruments.

Cannon Drum. The tom-tom.

Canò. (*Lat.*) To play upon an instrument.

Canon. A species of uninterrupted imitation; a vocal composition in two or more parts, so constructed as to form a perpetual fugue.

Canon, Circle. A canon whose first part closes in a different scale from that in which it began, generally in its dominant.

Canon, Driving. A syncopated canon.

Canone. (*Ita.*) A canon or catch for several voices or instruments.

Canone al Sospiro. (*Ita.*) A canon, the parts of which come in at the distance of a crotchet rest from each other.

Canone Aperto. (*Ita.*) An open canon.

Canone Chiuso. (*Ita.*) A close or hidden canon, in which the solution must be discovered; an enigmatic canon.

Canone in Corpo. (*Ita.*) A perpetual fugue.

Canone Partito. (*Lat.*) A perpetual fugue, in which all the parts are written either in partitions or different lines, or in separate parts, with the proper pauses which each is to observe.

Canoneria. (*Spa.*) All the pipes of an organ.

Canon, Free. A canon not in perfect conformity with the rules intended to govern this style of composition, the melody of the first part not being followed throughout.

Canon, Harmonical. The monochord.

Canon, Hidden. A close canon.

Canonical Mass. A mass in which the various parts of musical service are followed in their regular course, or in strict canonical order.

Canonies. The doctrine of musical sound as applied to the internal nature of musical art.

Canon, Infinite. A canon the end of which leads to the beginning, and the performance of which may be incessantly repeated; a perpetual fugue.

Canon in the Unison. A catch, or round.

Canon, Mixed. A canon of several voices, the parts of which begin at different intervals.

Canon per Augmentation. An augmented canon.

Canon per Diminutizem. A diminished canon.

Canon Perpetuus. (*Lat.*) Continuous fugue.

Canon, Riddle. A canon designed to tax the ingenuity of the curious, in which no indication is given of the number of parts,

intervals, or points of introduction, sometimes even with false directions.

Canons, Minor. Certain clergymen of the church of England who occasionally assist in the performance of the service and anthem.

Canon, Strict. A canon in which the rules of this form of composition are very closely followed.

Canor. (*Lat.*) To be sung; melodious singing; melody.

Canore. (*Fre.*) Muscial; tuneful.

Canorus. (*Lat.*) Musical; tuneful; sonorous.

Canos o Canones del Organo. (*Spa.*) Tubes or pipes of an organ.

Cant. An abbreviation of *Canto* and *Cantata*.

Cantab. An abbreviation of *Cantabile*.

Cantabant pueri et assa voce et cum tibicine. (*Lat.*) With vocal music only.

Cantabile. (*Ita.*) In a melodious, graceful, and singing style; a performance smooth, elegant, and replete with feeling.

Cantabile ad Libitum. (*Ita.*) In singing style; at pleasure.

Cantabile, Con Molto Portamento. (*Ita.*) In a singing style; very gliding.

Cantabile, Ornamenti ad Libitum, ma piu tosto pochi e buoni. (*Ita.*) In a singing style, with embellishments at will, but few and well chosen.

Cantabile. (*Spa.*) Tunable; harmonious; musical; pathetic; affecting.

Cantacchiare. (*Ita.*) To sing low; to hum.

Cantada. (*Spa.*) A cantata.

Cantadours. Itinerant singers of songs and ballads, who, with other musical professors of various descriptions, sprang up in Provence about the middle of the ninth century.

Cantafera. (*Ita.*) A ballad; a ditty.

Cantamento. (*Ita.*) Singing; tune; air.

Cantando. (*Ita.*) In a melodious, singing manner.

Cantans. (*Lat.*) Singing.

Cantante. (*Ita.*) A part intended for the voice.

Cantante, Ariose. (*Ita.*) A species of speaking air, which, by introducing frequent changes of measure and manner, first served to mark the distinction between air and recitative.

Cantar. (*Spa.*) To sing, or to chant.

Cantar a la Almohadilla. (*Spa.*) To sing alone, and without being accompanied by instruments.

Cantarcico. (*Spa.*) A little song.

Cantarcillo. (*Spa.*) A little song.

Cantare. (*Ita.*) To sing; to chant.

Cantare a Aria. (*Ita.*) To sing without confining one's self to the music written.

Cantare a Libro. (*Ita.*) To sing from notes.

Cantare a Orecchio. (*Ita.*) To sing by ear, that is, without a knowledge of musical notation; singing by rote.

Cantare di Maniera. (*Ita.*) To sing with a profusion of embellishments, without taste or discernment.

Cantarin. (*Spa.*) One who is constantly singing.

Cantarina. (*Spa.*) A woman who sings in public.

Cantar l' Istesso. (*Ita.*) Sing the same, or in the same manner.

Cantata. (*Ita.*) A species of composition consisting of an intermixture of air and recitative; any elaborate vocal composition not having a more specific name.

Cantata Amorese. (*Ita.*) A cantata having for its theme the subject of love.

Cantata Morali o Spirituali. (*Ita.*) A cantata designed for the church.

Cantata, Secular. A style of composition requiring less light and shade than ecclesiastical or dramatic music.

Cantata, Spiritual. Ecclesiastical music, consisting of several solo and choral movements.

Cantate. (*Ita.*) A cantata.

Cantatilla. (*Ita.*) A short cantata.

Cantatina. (*Ita.*) A cantata of limited compass.

Cantation. The act of singing.

Cantator. (*Lat.*) A singer; a chanter.

Cantatore. (*Ita.*) A singer.

Cantatrice. (*Ita.*) A female singer.

Cantatrice Buffa. (*Ita.*) A woman who sings in comic opera.

Cantatrix. (*Lat.*) A female vocalist.

Cantazzare. (*Ita.*) To sing often and poorly.

Cantarellando. (*Ita.*) Singing softly.

Canterellare. (*Ita.*) To sing low; to warble.

Cantarino. (*Ita.*) A singer; a musician.

Cantica. (*Lat.* and *Spa.*) A short interlude formerly introduced in dramatic performances.

Canticæ. (*Lat.*) Short interludes.

Canticar. (*Spa.*) To sing; to chant.

Canti Carnascialeschi. (*Ita.*) A collection of songs, ballads, madrigals, &c., on various subjects, sung late at night during the carnival at Florence, by parties of men in masks, with lighted tapers and a band of music.

Canticchiare. (*Ita.*) To hum; to chirp.

Cantici. (*Ita.*) Devotional songs or canticles.

Canticio. (*Spa.*) Constant or frequent singing.

Canticle. A hymn, or divine song.

Canticles. A collection of divine hymns and songs; among the Greeks, soliloquies introduced in dramas.

Cantico. (*Ita.* and *Spa.*) A canticle, or divine song.

Canticum. (*Lat.*) A canticle, or divine song; the words sung by a chorus in the background of Greek pantomime.

Cantiga. (*Spa.*) To chant; to sing.

Cantilate. To recite musically.

Cantillation. A recitation with musical cadence; chanting.

Cantilena. (*Ita.*) The melody, air, or principal part in any composition, generally the highest vocal part; in ancient times, secular music.

Cantilenaccia. (*Ita.*) A bad song.

Cantilenaria. (*Ita.*) To sing.

Cantilena Scotica. (*Ita.*) An old and favorite Scotch air or tune.

Cantilene. (*Fre.* and *Ita.*) Cantilena; melody.

Cantina. (*Spa.*) A vulgar song; Galicia.

Cantinelà. (*Spa.*) A ballad.

Cantino. (*Ita.*) The treble string of a violin, and similar instruments.

Cantio. (*Lat.*) A song, or tune.

Cantion. A song, or number of verses.

Cantiones Sacre. (*Lat.*) Sacred songs.

Cantique. (*Fre.*) A canticle; a spiritual song.

Cantito. (*Lat.*) To sing often.

Cantiuncula. (*Lat.*) A ballad; a catch.

Canto. (*Ita.*) The highest vocal part in choral music; in ancient church music, the soprano voice, or part; to chant; to sing; a part, or division of a poem.

Canto Clef. The C clef when placed on the first line.

Canto Concertante. (*Ita.*) The treble of the principal concerting parts.

Canto Fermo. (*Ita.*) A chant or melody of the Romish church anciently adopted as a standard melody; any subject consisting of a few long, plain notes, given as a theme for counterpoint.

Canto Figurato. (*Ita.*) A figured melody.

Canto Fioritto. (*Ita.*) A song in which many ornaments are introduced; figurate counterpoint.

Canto Gregoriano. (*Ita.*) The Gregorian Chant.

Canto Necessario. (*Ita.*) A term indicating those parts that are to sing through the whole piece.

Canto Piano. (*Ita.*) The plain song or chant.

Canto Primo. (*Ita.*) The first treble.

Cantor. (*Ita.*) A singer.

Cantorate. (*Ita.*) The office or residence of a cantor; a leading singer of a choir.

- Cantorello.** (*Spa.*) A petty, worthless singer.
- Cantore.** (*Ita.*) A singer.
- Canto Recitativo.** (*Ita.*) The combination of an air and a recitative.
- Cantoria.** (*Ita. and Spa.*) A singing gallery; a musical canto; singing.
- Cantor in Choro.** (*Lat.*) A chorist; a chorister.
- Canto Ripieno.** (*Ita.*) The treble of the grand chorus; the part that sings or plays in the grand chorus only.
- Cantoris.** (*Ita.*) A term used in cathedral music to indicate the passages intended to be taken by those singers who are placed on that side of the building where the cantor or precentor sits.
- Canto Rivoltato.** (*Ita.*) The treble changed.
- Canto Secondo.** (*Ita.*) The second treble.
- Canto Simplic.** (*Ita.*) Plain song.
- Cantrix.** (*Lat.*) A female singer.
- Canturia.** (*Spa.*) Musical composition; method of performing music; vocal music.
- Cantus.** (*Lat.*) A song; a chant; melody.
- Cantus Ambrosianus.** (*Lat.*) The melody or chant introduced into the church by St. Ambrose.
- Cantus Durus.** (*Lat.*) Major songs.
- Cantus Ecclesiasticus.** (*Lat.*) Sacred song; ecclesiastical or church music.
- Cantus Figuratus.** (*Lat.*) Embellished or figurate melodies; chants; mode of singing.
- Cantus Firmus.** (*Lat.*) The plain song, or chant.
- Cantus Gregorianus.** (*Lat.*) Gregorian Chant; the chant established by St. Gregory.
- Cantus Mensurabilis.** (*Lat.*) Measured melody.
- Cantus Molli.** (*Lat.*) Minor songs.
- Canu.** (*Wel.*) To sing.
- Cannu.** (*Tur.*) A Turkish instrument, having catgut strings, on which the ladies of the seraglio play with a tortoise-shell plectrum.
- Canzonaccia.** (*Ita.*) A bad song; bad singing.
- Canzoncino.** (*Ita.*) A canzonet; a little song.
- Canzone.** (*Ita.*) An air in two or three parts, with passages of fugue and imitative; a kind of lyric poem, adapted, with some alteration, from the poetry of the troubadours, and introduced into Italy in the thirteenth century.
- Canzonet.** A short canzone, or song.
- Canzonetta.** (*Ita.*) A short song, expressive of delicate sentiment.
- Canzoni.** (*Ita.*) A term formerly signifying symphonies; a sonata; and, in connection with a passage of music, having the same meaning as allegro.
- Canzoniere.** (*Ita.*) A song book.
- Canzonina.** (*Ita.*) A little song; canzonet.
- Canzonuccia.** (*Ita.*) A canzonet; little song.
- Caolinan.** (*Iri.*) An ancient Irish requiem, accompanied by the harp.
- Capellmeister.** (*Ger.*) The leader of a band, especially in the service of a prince or great personage.
- Capilla.** (*Spa.*) A band of chapel musicians.
- Capisciol.** (*Spa.*) A precentor; a sub-chanter.
- Capistrum.** (*Lat.*) A muzzle used by the ancient trumpeters, so formed as to embrace and confine the cheeks, to prevent their bursting with the violence with which they blew the instruments.
- Capitular.** (*Spa.*) To sing prayers at divine service.
- Capitulario.** (*Spa.*) A book of prayers.
- Capo.** (*Ita.*) The head, or beginning.
- Capo d' Astro.** (*Ita.*) Sometimes used instead of capotasto, to signify the principal bridge.
- Capo d' Instrumenti.** (*Ita.*) The master, leader, or director of the instrumental performers.
- Capo d' Opera.** (*Ita.*) A superior work; a masterly production.
- Capo d' Orchestra.** (*Ita.*) The leader of the orchestra.
- Capona.** (*Spa.*) A Spanish dance.
- Capotasto.** (*Ita.*) The nut of the finger-board of a violin or violoncello; the principal bridge.
- Capo Violino.** (*Ita.*) The first violin.
- Cappella.** (*Ita.*) Chapel; musician of a church.
- Cappella, Alla.** (*Ita.*) In the church style.
- Capricciotto.** (*Ita.*) A short capriccio.
- Capriccio.** (*Ita.*) A fanciful and irregular species of composition; a fantasia.
- Capricciosamente.** (*Ita.*) With a droll, comical manner of delivery.
- Capriccioso.** (*Ita.*) Fanciful; capricious; humorous.
- Capricej.** (*Ita.*) Capriccio.
- Caprice.** A fanciful and irregular form of composition.
- Capriccio.** (*Spa.*) A caprice.
- Car.** (*Ita.*) An abbreviation of *Carta*.
- Caracteres de Musique.** (*Fre.*) A term applied to musical signs collectively.
- Caramillar.** (*Spa.*) To play on a flageolet.
- Caramillo.** (*Spa.*) A flageolet; a small flute.
- Carattere.** (*Ita.*) Character.
- Carattere, Mezzo.** (*Ita.*) A term ap-

- plied to songs that are neither insipidly plain, nor highly ornamental.
- Carezzando.** (*Ita.*) In a caressing or coaxing style.
- Carezzevole.** (*Ita.*) Caressingly; in a persuasive style.
- Caricato.** (*Ita.*) In a caricatured or exaggerated manner.
- Caricatura.** (*Ita.*) An exaggerated representation.
- Carillon.** (*Fre.*) A melody for chimes.
- Carillonnement.** (*Fre.*) Chiming.
- Carillonneur.** (*Fre.*) A performer on the carillons.
- Carillons.** (*Fre.*) Chimes, consisting of a set of bells tuned to the various degrees of the scale, on which airs are played by clock-work, or by means of keys like those of a pianoforte; an air composed for chimes.
- Carita.** (*Ita.*) Tenderness.
- Carita, Con.** (*Ita.*) With tenderness.
- Carmen.** (*Lat.*) A song; a verse; a book of verses.
- Carmen Natalitium.** (*Lat.*) A carol.
- Carol.** An old ballad sung at Christmas by itinerant minstrels; the act of singing or warbling.
- Carola.** (*Ita.*) A ballad; a simple song sung to a dance; a carol; a dauce.
- Carolare.** (*Ita.*) To sing in a warbling manner; to carol.
- Caroletta.** (*Ita.*) A little ring dance in singing.
- Caroli.** (*Wel.*) To carol.
- Carolle.** (*Fre.*) A carol.
- Carraca.** (*Spa.*) A rattle; an instrument used instead of bells the last three days of Holy Week.
- Carracon.** (*Spa.*) A large rattle.
- Carrerilla.** (*Spa.*) Rise or fall of an octave.
- Carried Note.** An appoggiatura which takes one half the value of the following note.
- Carrure des Phrases.** (*Fre.*) The quadrature, or balancing of the phrases.
- Cart.** (*Ita.*) An abbreviation of *Carta*.
- Carta.** (*Ita.*) A page; a folio.
- Carwl.** (*Wel.*) A carol; a ballad, or light song.
- Cascabelada.** (*Spa.*) Jingling of small bells.
- Case, Organ.** The frame or outside of an organ; an organ house.
- Cassa.** (*Ita.*) Chest, or box.
- Cassa Grande.** (*Ita.*) The great drum in military music.
- Cassa Militare.** (*Ita.*) A large drum.
- Castagnet.** Castanet.
- Castagnetta.** (*Ita.*) Castanets.
- Castagnettes.** (*Fre.*) Castanets.
- Castanetas.** (*Spa.*) Castanets.
- Castaneteado.** (*Spa.*) The sound of castanets in dancing.
- Castanetear.** (*Spa.*) To rattle castanets in dancing.
- Castanets.** A pair of shells or pieces of hard wood or bone, played by being tied to the fingers, and thus rattled by dancers to the time of the music of the dance.
- Castanheta.** (*Por.*) Castanets.
- Castanuelas.** (*Spa.*) Castanets.
- Castorion.** (*Grk.*) A martial melody performed on wind instruments by the Greeks just previous to an attack by the enemy.
- Castrato.** (*Ita.*) An artificially formed soprano or treble singer.
- Catacoustics.** That part of acoustics which considers the theory of reflected sounds or echoes.
- Catalectic Verse.** A verse wanting a syllable at the end; terminating with an imperfect foot.
- Cataphonics.** The doctrine of reflected sounds; catacoustics.
- Cateall.** A squeaking instrument formerly used in play-houses to condemn plays; a harsh-sounding pipe.
- Catch.** A humorous composition for three or four voices, so contrived that the singers catch up each other's sentences, thus giving to the words a different sense from that of the original reading.
- Catch Club.** A society for the purpose of singing catches and glees.
- Catena di Trilli.** (*Ita.*) A continuous and rapid succession of trills.
- Caters.** A bob major.
- Caterwauling.** A harsh noise, like that made by cats.
- Catgut.** A small string for violins and other musical instruments, made from the intestines of sheep and lambs, dried and twisted, either singly or together.
- Cathedral Duty.** An expression applied to the office or performance of the organist of a cathedral.
- Catling.** A lute string.
- Cat Music.** A name given by the Germans to a performance of discordant sounds; calathumpiau music.
- Cattivo.** (*Ita.*) Bad; unfit.
- Cattivo Tempo.** (*Ita.*) A certain part or time of the measure whereon it is not proper to perform certain things, as to end a cadence, place a long syllable, &c.
- Cauda.** (*Lat.*) Coda.
- Cavalletta.** (*Ita.*) A cabaletta; an agreeable passage occurring in an extended composition.
- Cavalletto.** (*Ita.*) A cabaletta.
- Cavalquet.** (*Fre.*) A piece of music for the trumpet, used as a signal for the march of cavalry.
- Cavalquet, Double.** A manner of sound-

ing the trumpet in approaching a city, or marching through it.

Cavata. (*Ita.*) A small song, sometimes preceded by a recitative; a cavatina.

Cavatina. (*Ita.*) An air of one movement or part only, occasionally preceded by a recitative.

Cavatine. (*Fre.*) A cavatina.

Caxa. (*Spa.*) A drum; the wooden case of an organ.

Caxon. (*Spa.*) A mould for casting organ pipes.

C. B. The initials of *Col Basso* and *Contra Basso*.

C Barre. (*Fre.*) The character indicating alla breve time; C barred (125).

C Barred. C with a bar across it; the second mark of common time (125).

C Clef. A clef that gives to the notes placed on the same line with itself the letter C for their local name (48).

C Dur. (*Ger.*) The key of C major.

Cebell. The name of an old air, written in common time, characterized by a quick and sudden alternation of high and low notes.

Ceja. (*Spa.*) Bridge of a violin, or similar instrument.

Celebrer. (*Fre.*) To sing.

Celere. (*Ita.*) Quick; rapid.

Celeridad. (*Spa.*) Celerity; velocity.

Celerita. (*Ita.*) Celerity.

Celeste. (*Fre.*) A word indicating the employment of the pedal in some pianofortes, which acts on the celestina, or soft stop.

Celestial Music. One of the subdivisions of music among the ancients, comprehending the harmony of the sounds supposed to result from the motions of the heavenly bodies.

'Cellist. An abbreviation of *Violoncellist*.

'Cello. An abbreviation of *Violoncello*.

Cemb. An abbreviation of *Cembalo*.

Cembal d'Amour. An instrument similar to a harpsichord or pianoforte.

Cembalo. (*Ita.*) The harpsichord, and instruments of similar construction.

Cembalo Onnicordo. (*Ita.*) An instrument of the harpsichord or pianoforte class.

Cembanello. (*Ita.*) A small tabret.

Cencerrear. (*Spa.*) To play on an untuned guitar.

Cencerro. (*Spa.*) An ill-tuned guitar.

Cennamella. (*Ita.*) Bagpipe; flageolet.

Cenobites. Monks of the Greek church who live in cloisters, and perform all the services of the choir.

Centone. (*Ita.*) A sort of medley on a large scale, being several tunes connected by appropriate passages.

Cephalicas. The name of one of the mu-

sical characters of notation used in the middle ages.

Cerdana. (*Spa.*) A dance in Catalonia.

Cerdear. (*Spa.*) To emit harsh and discordant sounds.

Cervalet. A short wind instrument, resembling in tone the bassoon.

Ces. (*Ger.*) C flat.

C. Espr. An abbreviation of *Con Espressione*.

Cesura. (*Lat.*) A pause in verse, so introduced as to aid the recital and render the versification more melodious.

Cesure. (*Fre.*) A metrical break or division in a verse.

Cetera. (*Ita.*) A cithern; harp; lyre.

Ceterante. (*Ita.*) A player on the harp.

Ceteratore. (*Ita.*) Harper.

Ceterizzare. (*Ita.*) To harp.

Cetra. (*Ita.*) A small harp.

Cetrarcilere. (*Ita.*) One with bow and cithern.

Ch. An abbreviation of *Choir* and *Chorus*.

Cha. (*Chi.*) An instrument similar to the kin, but having the chromatic scale.

Chabatis. The name of the favorite melodies of the Almees, or Arabian singing girls. The first part is always sung, and repeated by the accompaniment.

Chace. (*Fre.*) A fugue.

Chacona. (*Spa.*) A chaconne; an air constructed on a ground bass; a dance resembling the saraband.

Chaconde. (*Fre.*) A dance in the air of a saraband.

Chaconne. (*Fre.*) An air constructed on a ground bass; a dance, of Arabian origin, resembling the saraband.

Chain of Shakes. A series of shakes upon several tones.

Chal. An abbreviation of *Chalumeau*.

Chalempoung. (*Jav.*) A stringed instrument of the Malays, having from ten to fifteen strings, and played like a harp.

Chalil. (*Heb.*) An old Hebrew instrument, being a pipe perforated and furnished with holes like the fife or flute.

Chalmey. A wind instrument, so called from the Latin word *calamus*, a reed, through which it is blown; a chalumeau.

Chalotte. A tube of brass, closed at its lower end, and filed down flat upon one side, to receive the reed of an organ pipe, an opening being left upon the flat side, to allow the passage of the wind.

Chalumeau. (*Fre.*) An ancient rustic flute; in music written for the clarinet the word signifies that the passage to which it refers must be played an octave lower.

Chamade. (*Fre.*) A beat of the drum, or sound of trumpet, to indicate to an

- enemy a willingness to capitulate, make a truce, or the like.
- Chamber Band.** A company of musicians whose performances are confined to chamber music.
- Chamber, Bell.** That portion of the tower or steeple in which a chime of bells is placed; a belfry.
- Chamberga.** (*Spa.*) A Spanish dance, accompanied by song.
- Chamber Voice.** A voice especially suited to the execution of parlor music.
- Chanherizato.** (*Ita.*) A composition having a retrograde motion.
- Changeable.** A peculiarity of chants which may be performed either in the major or minor key of the tonic in which they are written.
- Changed Note.** An irregular, transient note.
- Change, Enharmonic.** A passage in which the notation is changed, but the same keys of the instrument are employed.
- Change Ringing.** The round ringing of a chime of bells, varied by changes at the option of the ringer.
- Changes.** Alternations or variegated peals rung on bells.
- Changing Notes.** Passing notes on the accented parts of a bar.
- Chans.** An abbreviation of *Chanson*.
- Chanson.** (*Fre.*) Song.
- Chanson Bachique.** (*Fre.*) A drinking song.
- Chanson des Rues.** (*Fre.*) A street tune; a vaudeville.
- Chansonner.** (*Fre.*) To make songs.
- Chansonnette.** (*Fre.*) A short or little song.
- Chansonnier.** (*Fre.*) A songster; a ballad writer.
- Chansonniere.** (*Fre.*) A woman who writes songs and ballads.
- Chansons de Geste.** (*Fre.*) Historical and heroic romances, sung by minstrels of the thirteenth century.
- Chansons Royales.** (*Fre.*) Songs sung at court.
- Chant.** A simple melody, generally harmonized in four parts, to which lyrical portions of the Scriptures are sung; the act of reciting musically; to sing; a musical subject; theme.
- Chantable.** (*Fre.*) Suitable to be sung.
- Chant, Ambrosian.** The chant introduced by St. Ambrose into the church at Milan in the fourth century.
- Chant, Amoureux.** (*Fre.*) A love song; an amorous ditty.
- Chantant.** (*Fre.*) In a singing manner; instrumental music of a smooth, melodious style; tuneful; adapted to singing; harmonious.
- Chantant avec Gout et Grace.** (*Fre.*) In a graceful, singing style.
- Chantante.** (*Fre.*) Singing.
- Chantante, Bass.** (*Fre.*) Any bass the notes of which flow in a smooth and pleasing manner, forming in themselves, independent of the superior parts, a pleasing melody.
- Chant d'Allegresse.** (*Fre.*) A song of joy.
- Chant d'Eglise.** (*Fre.*) Church singing.
- Chant de Guerre.** (*Fre.*) War song.
- Chant de Noel.** (*Fre.*) A Christmas carol.
- Chant, Dorian.** (*Ita.*) A chant with which the harp was sometimes associated, adapted to grave and warlike measures.
- Chant, Double.** A simple, harmonized melody, extending to two verses of a psalm, as sung in cathedrals, &c.
- Chant du Soir.** (*Fre.*) Evening song.
- Chant en Ison.** (*Fre.*) Psalmody, or a species of chant of only two notes.
- Chanter.** A male singer; the leader of a choir; one who chants; the pipe which sounds the tenor or treble in a bagpipe.
- Chanter a pleine voix.** (*Fre.*) To be in full song.
- Chanter, Arch.** The leader of the chants; the chief chanter.
- Chanterelle.** (*Fre.*) The first string of the violin or guitar; any small and shrill-sounding string of instruments strung with catgut; a musical bottle.
- Chanter en Chœur.** (*Fre.*) To sing in chorus.
- Chanteres.** Ancient minstrels.
- Chanter Faux.** (*Fre.*) To sing out of tune.
- Chanterie.** (*Fre.*) The chanter's place.
- Chanter Juste.** (*Fre.*) To sing in tune.
- Chanter la Note.** (*Fre.*) To solfa; to sing in tune, but without expression.
- Chanter le plain Chant.** (*Fre.*) To chant.
- Chanter par Doubles Croche.** (*Fre.*) To semiquaver.
- Chanterres.** (*Fre.*) Provençal singers of songs and ballads.
- Chanter Toujours la Meme Antienne.** (*Fre.*) To sing the same song over and over again.
- Chanteur.** (*Fre.*) A male vocalist; a songster; song-bird.
- Chanteur des Rues.** (*Fre.*) A ballad singer.
- Chantause.** (*Fre.*) A female vocalist; a chantress.
- Chant Funebre.** (*Fre.*) Dirge; a funeral song.
- Chant, Gregorian.** A chant established by St. Gregory the Great, and incorporated in the Roman liturgy by Charlemagne in 789.
- Chanting.** The act of repeating words with a chanting modulation.

- Chant Lugubre.** (*Fre.*) A dismal, doleful ditty.
- Chant, Lydian.** A chant of a sorrowful style, having for its object a sense of languor and melancholy.
- Chant Monotone.** A monotonous song.
- Chantonner.** (*Fre.*) To hum a tune.
- Chantonnerie.** (*Fre.*) Humming.
- Chantor.** A singer in the choir of a cathedral.
- Chant, Phrygian.** A chant intended to excite the hearers to fury and rage.
- Chant, Plain.** An ecclesiastical chant in duple measure, with notes of equal length, and seldom extending beyond the limits of an octave; plain song.
- Chantre.** (*Fre.*) The leader of a choir.
- Chantress.** A female singer.
- Chantries.** Institutions in the Romish church, endowed for the purpose of singing masses for the founders.
- Chant, Roman.** The Gregorian chant.
- Chantry.** An endowed chapel.
- Chantry Priests.** Certain stipendiary priests, whose particular office it is to sing mass in the chantries.
- Chant Sacre.** (*Fre.*) Sacred music.
- Chant, Single.** A simple, harmonized melody, extending only to one verse of a psalm as sung in cathedrals.
- Chants, Royal.** (*Fre.*) Lyrics written on lofty subjects, and much used in the early times of French poesy.
- Chant, Sub-Phrygian.** A chant employed to appease the furor excited by the Phrygian chant.
- Chant sur le Livre.** (*Fre.*) A species of counterpoint on the plain chant, performed by several voices, each composing and singing extempore.
- Chanzoneta.** (*Spa.*) A ballad; a little, merry song.
- Chapeau Chinois.** (*Fre.*) Chinese bell.
- Chape-Chuter.** (*Fre.*) To make a rustling noise.
- Chapel, Ante.** That portion of the chapel leading to the choir.
- Chapelle.** (*Fre.*) Chapel.
- Chapier.** (*Fre.*) A singer in his cope.
- Characteristic Chord.** The leading or principal chord.
- Characteristic Note.** A leading note.
- Characters.** A general name for musical signs.
- Charlot Air.** A musical air of the ancient Greeks.
- Charivari.** (*Fre.*) A noisy music made with tin horns, kettles, bells, pans, &c., in derision of some person or event; a mock serenade.
- Chasse.** (*Fre.*) In the hunting style.
- Chatsoteroth.** (*Heb.*) The silver trumpet of the ancient Hebrews, straight and hollow throughout, a cubit in length, with a bell-shaped mouth.
- Chatzozerah.** (*Heb.*) The chatsoteroth.
- Chaunt.** Chant.
- Chaunter.** A person who sings in the choir of a cathedral; a chantor.
- Che.** (*Ita.*) Than; that; who; which; &c.
- Che.** (*Chi.*) One of the eight species into which the Chinese divide their musical sounds, being that derived from silk.
- Chief.** (*Fre.*) Leader; chief.
- Chef d'Orchestre.** (*Fre.*) The conductor of an orchestra.
- Chef d'Ouvre.** (*Fre.*) A choice performance; a masterpiece.
- Chelpour.** (*Per.*) A Persian trumpet used in military service.
- Chelys.** (*Grk.*) A stringed instrument of the lute species, so called because first made of a tortoise shell.
- Cheng.** (*Chi.*) One of the eight species into which the Chinese divide their musical sounds, being that derived from gourds.
- Cherubical Hymn.** A hymn of great note in the early Christian church; the Trisagium.
- Chest of Viols.** An old expression applied to a set of viols, consisting of six, the particular use of which was to play fantasias in six parts, generally two each of bass, tenor, and treble.
- Chest Tones.** Tones naturally produced by the vocal organs in ordinary conversation; the lower tones of the voice.
- Chest Voice.** The register of the chest tones.
- Chest, Wind.** A reservoir in an organ filled with air by means of the bellows, and from which it passes to the pipes.
- Chevalet.** (*Fre.*) The bridge of any instrument of the violin species.
- Cheville.** (*Fre.*) The peg of a violin, tenor, violoncello, &c.
- Chevrotant.** (*Fre.*) Tremulous.
- Chevrotement.** (*Fre.*) Tremulous motion.
- Chevroter.** (*Fre.*) To be tremulous.
- Chhundavutee.** (*Hin.*) The fourth of the Srootis of the Khuraj, or first note of the Hindoo scale.
- Chiamare.** (*Ita.*) To chime.
- Chiamare a Raccolta.** (*Ita.*) To beat the drum.
- Chiamata.** (*Ita.*) To beat a parley.
- Chiarentana.** (*Ita.*) An Italian country dance.
- Chiarezza.** (*Ita.*) Clearness; neatness.
- Chiarina.** (*Ita.*) A clarion; a hautboy.
- Chiaro.** (*Ita.*) Clear, as regards sound or tone.
- Chiaroscuro.** (*Ita.*) Light and shade, in modifications of forte and piano.

Chiave. (*Ita.*) A clef or key.

Chiave Maestro. (*Ita.*) The fundamental key or note.

Chickera. (*Hin.*) An instrument having four or five gut strings, used in India, and played with a bow.

Chiesa. (*Ita.*) Church.

Chiffres. (*Fre.*) Figures, in speaking of thorough bass.

Chifla. (*Spa.*) A whistle.

Chifladera. (*Spa.*) A whistle.

Chifladura. (*Spa.*) Whistling.

Chiflar. (*Spa.*) To whistle.

Chife. (*Spa.*) A bird-call.

Chifido. (*Spa.*) The sound of a whistle or bird-call.

Chillido. (*Spa.*) A shrill sound.

Chimbe. An old word signifying chime.

Chime. A set of bells tuned to a musical scale; a consonance of many instruments; the sound of bells in harmony; a correspondence of sound.

Chime Barrel. The cylindrical portion of the mechanism sometimes applied to a chime of bells for the purpose of ringing them.

Chimer. One who chimes; a performer upon a set of bells tuned to a musical scale.

Chiming. The swinging of a bell so that it moves like the pendulum of a clock, and brings the body of the bell in contact with the tongue, which remains nearly stationary; the act of sounding or ringing in harmony; agreeing in sound.

Chimney. In an organ, a small tube passing through the cap of a stopped pipe.

Chindara. (*Per.*) A fabulous fountain of the Persians, at which it is said the sounds of instruments are constantly heard.

Chinese Flute. An instrument of bamboo, bound with silk between the apertures to preserve the wood from cracking.

Chinese Musical Scale. A scale consisting of five notes without semitones, the music being written on five lines in perpendicular columns, and the elevation and depression of tones indicated by distinctive names.

Chinnor. (*Heb.*) The Hebrew harp.

Chirle. (*Ita.*) Kyrie, the vocative case of a Greek word signifying Lord.

Chirm. To sing as a bird.

Chirmia. (*Spa.*) A clarion; a clarion player.

Chirogymnaste. (*Ita.*) A square board on which are placed various mechanical contrivances for exercising the fingers of the pianist.

Chiroplast. (*Ita.*) An instrument for the guidance of the hands and fingers of young practitioners on the pianoforte.

Chirriar. (*Spa.*) To sing out of tune or time.

Chisporroteo. (*Spa.*) Sibillation; hissing.

Chitarone. (*Ita.*) A large or double guitar.

Chitarra. (*Ita.*) Guitar.

Chitarriglia. (*Ita.*) A small guitar.

Chitarrista. (*Ita.*) A guitarist.

Chiudendo. (*Ita.*) Concluding.

Chiudendo col Aria. (*Ita.*) Ending with the air.

Chiudendo col Motivo. (*Ita.*) Concluding with the subject.

Chiudendo col Ritornello. (*Ita.*) Ending with the symphony.

Cho. (*Scot.*) A double trumpet having great power of tone.

Cho. An abbreviation of *Chorus*.

Chœur. (*Fre.*) The choir, or chorus.

Choice Notes. Notes placed on different degrees in the same measure, either or all of which may be sung.

Choir. A gallery or portion of a chapel or cathedral set apart for the singers in divine worship; the singers themselves, taken collectively; in Catholic countries, a large hall in which the nuns sing.

Choir, Boy. A choir formed of boys from eight to fourteen years of age. The formation of these choirs has been confined mostly to the Episcopal church in England.

Choir, Grand. In organ playing, the union of all the reed stops.

Choir Man. Any vocal officiate of a choir.

Choir Master. The leader or conductor of a choir; a chorister.

Choir Organ. In organs with three rows of keys, the first or lowest row, being the smaller or softer toned organ, employed to accompany the principal singers in solos, duets, &c.

Choir Service. The duties of a member of a choir.

Choir, Trombone. Among the Moravians, a number of musicians whose duty it is to announce from the steeple of the village church the death of individual members, and assist in funeral solemnities.

Choliambic. A verse in poetry having an iambic foot in the fifth place, and a spondee in the sixth or last.

Choor. (*Dan.*) A choir.

Choosing Notes. Two or more notes in a passage of music, either of which may be taken, at the option of the performer.

Chor. (*Ger.*) Choir; chorus.

Choragus. (*Lat.*) A term applied in Athens to those who superintended a musical entertainment and provided a chorus at their own expense.

Choral. (*Ger.*) A psalm tune; that which relates to or is adapted to the use of a choir; full, or for many voices.

Choral Anthem. An anthem in a simple, slow, measured style, in the manner of a choral.

- Choral Band.** The performers of the choruses.
- Choral Book.** A collection of choral melodies, either with or without a prescribed harmonic accompaniment; the book in which the choral melodies, used in a particular region of country, or in a particular church, are written in notes.
- Choralbuch.** (*Ger.*) Choral book, a collection of choral melodies.
- Choraleon.** (*Pol.*) A keyed instrument, invented in Warsaw, of similar construction to an organ.
- Choral Hymn.** A hymn to be performed by a chorus.
- Choralist.** A choral singer; a choral leader; a member of a choir.
- Chorally.** In the manner of a choir or chorus.
- Choralmassig.** (*Ger.*) In the style of a psalm tune.
- Choral Music.** Music composed and performed in the style and manner of a choral; music in parts.
- Choral Service.** A form of religious service in which the priest sings in response to the choir.
- Choraules.** (*Lat.*) A minstrel; one that plays on a pipe or flute.
- Chorautus.** (*Lat.*) The name given by the ancient Romans to the bagpipe.
- Chord.** A union of the sounds of several strings, pipes, or voices; a combination of several sounds forming harmony; the string of a musical instrument; to furnish an instrument with strings.
- Chorda.** (*Lat.*) A musical chord; the string of an instrument.
- Chord, Accidental.** A chord produced either by anticipation or retardation, — by anticipation, when, in a preceding chord, one or more notes are taken of a succeeding chord to which they do not belong, — by retardation, when one or more notes of a preceding chord are by suspension carried into the composition of the succeeding chord.
- Chordæ Vocales.** (*Lat.*) Vocal chords.
- Chord, Anomalous.** A chord in which some interval or intervals are greater or less than those of the fundamental chord.
- Chordaulodion.** A musical instrument invented by Frederick Kaufmann, of Dresden, the internal structure of which has never been made known.
- Chord a Vido.** (*Ita.*) A name formerly given to the sound drawn from the open string of a violin, violoncello, or similar instruments.
- Chord, Characteristic.** The principal chord; the leading chord.
- Chord, Chromatic.** A chord that cannot be expressed without a chromatic sign.
- Chord, Common.** A chord consisting of a bass note, together with its third and fifth, to which the octave is often added.
- Chord, Complete.** A chord perfect in all its parts, having all its proper members.
- Chord, Dominant.** The sensible chord; that which is practised on the dominant of the tone, and introduces a perfect cadence.
- Chord, Dominant Septima.** The dominant chord.
- Chord, Equivocal.** A name sometimes given to the diminished seventh.
- Chord, First.** The primary concord, or common chord; a chord consisting of any given bass note in any key or mode, with its octave, third, and fifth.
- Chord, Fourfold.** A chord consisting of four tones, comprising a tone combined with its third, fifth, and seventh.
- Chord, Fundamental.** That which consists of the three fundamental consonances, i. e., the third, the fifth, and the eighth of the fundamental bass, or their inversions.
- Chordienst.** (*Ger.*) Choir service.
- Chord, Imperfect Common.** A chord consisting of a bass note, accompanied by its minor third and imperfect fifth.
- Chord, Inverted.** A chord whose fundamental tone is not the lowest, but allows the third, fifth, or seventh to hold that position.
- Chord, Large Threefold.** A threefold chord having the interval of a large (major) third between its fundamental tone and its third.
- Chord, Leading.** The dominant chord.
- Chord, Major Threefold.** A large threefold chord.
- Chord, Master.** The principal chord.
- Chord, Nona.** The dominant chord, with a third added to it.
- Chord of the Eleventh.** A chord formed from the chord of the seventh, consisting of a fifth, seventh, ninth, and eleventh.
- Chord of the False Fifth.** The first inversion of the dominant seventh, formed on the seventh, or leading note of the key, and consisting of a bass note with its minor third, imperfect fifth, and minor sixth.
- Chord of the Fifth.** Composed of three notes, namely, a first, third, and fifth.
- Chord of the Fifth and Sixth.** The first inversion of the seventh, formed by taking the third of the original chord for the bass, and consisting of that, together with its third, fifth, and sixth.
- Chord of the Fourth and Fifth.** The chord of the eleventh, with the seventh and ninth omitted.
- Chord of the Fourth and Sixth.** The second inversion of the common chord, formed by taking the fifth of the original chord for a bass, and consisting of that, together with its fourth and sixth.
- Chord of the Ninth.** A chord consisting of a third, fifth, seventh, and ninth.

Chord of the Second. The third inversion of the seventh, formed by taking the seventh of the original chord as a bass, and consisting of that bass note, together with its second, fourth, and sixth.

Chord of the Second and Fifth. An inversion of the chord of the fourth and fifth, the fourth taken as a bass.

Chord of the Seventh. A chord consisting of a third, fifth, and seventh.

Chord of the Sixth. The first inversion of the common chord, formed by taking the third of the original chord for a bass, and consisting of that, together with its third and sixth.

Chord of the Superfluous Sixth. A chord occurring only on the sixth degree of the minor scale, and consisting of a bass note, with its major third and superfluous sixth.

Chord of the Third, Fourth, and Sixth. The second inversion of the seventh, formed by taking for a bass the fifth of the original chord, and consisting of that, together with the intervals of the third, fourth, and sixth.

Chord of the Thirteenth. A chord formed from the chord of the seventh, consisting of a seventh, ninth, eleventh, and thirteenth.

Chord of the Tritone. The third inversion of the dominant seventh, formed on the subdominant of the scale, consisting of a bass note, with its major, second, tritone, or superfluous fourth, and major sixth.

Chordometer. An instrument by which to ascertain the strength of strings.

Chord, Perfect. A chord entirely consonant.

Chord, Primitive. That chord the lowest note of which is of the same literal denomination as the fundamental bass of the harmony.

Chord, Redundant. A chord which contains a greater number of tones, semitones, or lower intervals than it does in its natural state, as from *fa* to *sol* sharp.

Chords. Strings by the vibration of which the sensation of sound is excited.

Chords, Broken. Chords taken in a broken, interrupted manner, not simultaneously.

Chords by Alteration. Chords in which there is a momentary alteration of one or several notes by the introduction of an accidental sharp, flat, or natural.

Chords by Prolongation. Chords in which the dissonant note is at first heard in a state of consonance.

Chords by Substitution. Chords in which one note is substituted for another which enters more naturally into their composition.

Chords, Derivative. Chords derived from fundamental chords.

Chords, Diminished. Chords somewhat less than perfect.

Chord, Sensible. The dominant chord.

Chords, False. Chords which do not contain all the intervals belonging to them in their perfect state.

Chords, Imperfect. Chords that do not contain all the nominal members.

Chords, Inversional. Inverted chords.

Chords, Irrelative. Chords having no common uniting tie between them.

Chord, Small Threefold. A threefold chord having the interval of a small (minor) third between its fundamental tone and its third.

Chords, Natural Dissonant. Dissonant chords which do not offend the ear, even when heard directly, and without any preparation.

Chords of Transition. Transient chords.

Chords, Passing. Chords introduced for the purpose of forming an agreeable transition from one chord to another.

Chords, Relative. Chords which, by reason of affinity of component parts, admit of an easy and natural transition from one to the other.

Chord, Threefold. A chord consisting of three tones, comprising a tone combined with its third and fifth.

Chord, Transient. A chord in which, in order to smooth the transition from one chord to another, some intermediate notes are introduced which do not form any component parts of the fundamental harmony, nor can justly be called either anticipations or suspensions.

Chorca. (*Lat.*) A party of dancers; a ball.

Chorce. (*Grk.*) In ancient poetry a foot of two syllables, the first long, the second short; the trochee.

Choreus. (*Lat.*) The choree or trochee.

Choriambic. Relating to a choriambus.

Choriambus. A metrical foot of four syllables or tones, the first long or accented, the second and third short or unaccented, and the fourth long or accented.

Choric. Relating to a choros.

Chorion. (*Grk.*) A composition consisting of a hymn sung in honor of Cybele, the mother of the heathen gods.

Chori Præfectus. (*Lat.*) A chanter.

Chorist. A member of a choir.

Choriste. (*Fre.*) A chorist; a singer in a choir.

Chorister. A leader of a choir; a singer.

Choristic. Belonging to a choir.

Chork-nabe. (*Ger.*) Singing boy.

Chorocitharistæ. (*Lat.*) A concert of instruments and voices; those who play while others dance.

Chorsänger. (*Ger.*) A chorus singer.

Chorschuler. (*Ger.*) A chorister boy.

Chorton. (*Ger.*) Choral tune.

Chorus. A band or company of singers;

- a choir; a composition intended to be sung by a number of voices.
- Chorus, Amen.** A chorus in which the word "amen" forms the principal theme.
- Chorus, Cyclic.** The chorus which performed the songs and dances of the dithyrambic odes at Athens, dancing in a circle round the altar of Bacchus.
- Choruses, Martial.** Choruses in martial style, in commemoration of warlike deeds.
- Chorus Singer.** One who sings in a chorus.
- Christmas Carols.** Light songs, ballads, or lays sung by itinerant minstrels during the Christmas holidays.
- Chroia.** (*Grk.*) Colors of the genera.
- Chroma.** (*Grk.*) A graceful style of singing; a quaver.
- Chromatic.** Proceeding by semitones, or formed by means of semitones; a term applied by the ancient Greeks to that of their three genera or modes, which consisted of semitones and minor thirds.
- Chromatic Chord.** A chord that cannot be expressed without a chromatic sign.
- Chromatic Depression.** The depression of a tone by a chromatic transposition sign.
- Chromatic Elevation.** The elevation of a tone by a chromatic transposition sign.
- Chromatic Genus.** A species of melody produced by an arrangement of the tones of the chromatic scale.
- Chromatic Horn.** The French horn.
- Chromatic Instruments.** All instruments on which chromatic tones and melodies can be produced.
- Chromatici Suoni.** (*Ita.*) Sounds raised above their natural pitch a semitone minor.
- Chromatic Keyboard.** An attachment applied to the ordinary keys of a piano for the purpose of enabling players of moderate skill to execute the simple chromatic scale, chromatic runs in double notes with either hand, chromatic progressions of chords, and, in short, all chromatic runs, passages, cadenzas, legato as well as staccato, with ease and correctness.
- Chromatic Keys.** The black keys of a pianoforte; every key in whose scale one or more so-called chromatic tones occur, and in which a chromatic signature is requisite.
- Chromatic Melody.** A series of tones moving by chromatic intervals.
- Chromatics, Accidental.** Chromatics employed in preparing the leading note in the minor scale; chromatics incidentally employed.
- Chromatic Scale.** A scale which divides every whole tone of the diatonic scale, and consists of twelve semitones in an octave.
- Chromatic Signature.** The flats or sharps placed after the clef at the beginning of the staff, affecting throughout the movement all notes of the same letter.
- Chromatic Signs.** Accidentals; sharps, flats, and naturals.
- Chromatic Tenor Horn.** The tenor horn.
- Chromatic Transition.** A transition in the diatonic genus in which the bass moves, so as to require in the parts the introduction of a minor semitone.
- Chromatic Tuning Fork.** A tuning fork sounding all the tones and semitones of the octave.
- Chromatique.** (*Fre.*) Chromatic; proceeding by semitones.
- Chromatiquement.** (*Fre.*) Chromatically.
- Chromatisch.** (*Ger.*) Chromatic.
- Chromatisches Klangeschlecht.** (*Ger.*) The chromatic genus.
- Chromatische Tonleiter.** (*Ger.*) The chromatic scale.
- Chronometer.** (*Grk.*) The name given to any machine constructed for the purpose of measuring the time.
- Chronometer, Weber.** An invention of Godfrey Weber, similar to a metronome, but simpler in its construction, consisting of a cord marked with fifty-five inch spaces, and having a bullet or other weight at its lower end. The degree of motion is varied by suspending a shorter or longer portion of the cord. Its use is indicated by a sign (131).
- Chrotta.** (*Ita.* and *Fre.*) The primitive fiddle, differing from the modern by the absence of a neck; the crowle.
- Church Cadence.** The plagal cadence.
- Church Concert.** A sacred concert; a concert given by the choir of a church.
- Church Duty.** An expression implying either the duty of a cathedral, or that of a parochial church or chapel.
- Church Modes.** The ancient modes, called Dorian, Phrygian, Lydian, Mixolydian, Æolian, Ionian or Iastian.
- Church Music.** The service of singing or chanting in a church; music suited to church service; sacred music.
- Church Part.** That portion of church music designed to be sung by the congregation.
- Church Songs.** Songs composed, verse for verse, from the Scripture text.
- Churumbela.** (*Spa.*) A wind instrument resembling a hautboy.
- Ciaconna.** (*Ita.*) A chaconne; a Spanish dance.
- Cicuta.** (*Lat.*) A pipe made of the hollow stalk of hemlock; a shepherd's pipe.
- Ciguena.** (*Spa.*) The crank of a bell.
- Cimbalillo.** (*Spa.*) A small bell.
- Cimballes.** (*Fre.*) Cymbals.

Cimbal. (*Spa.*) Cymbal.

C in Alt. (*Ita.*) The eleventh above the G, or treble clef note; the fourth note in alt.

C in Altissimo. (*Ita.*) The octave above C in alt; the fourth note in altissimo.

Cinelle. (*Tur.*) A Turkish instrument, the einellen.

Cinellen. (*Tur.*) A Turkish musical instrument, adapted to make a noise, rather than to produce pure musical sound.

Cinnara. (*Ita.*) The harp of the Romans.

Cinque. (*Fre.*) A composition intended for five voices; a quintette.

Cinque-Pace. (*Fre.*) A dance, the measures of which are regulated by the number five.

Cinques. A full peal upon eleven bells.

Ciphering. The sounding of the pipes of an organ when the keys are not touched.

Circle Canon. A canon whose first part closes in a different scale from that in which it began, generally in its dominant.

Circle, Half. A melodic figure consisting of four tones, the second and fourth of which are the same.

Circle of Fifths. A method which conveys us round through all the scales, back to the point from which we started.

Circolo. (*Lat.*) A character placed after the clef in ancient music, indicating treble time (129).

Circular Scale. The row of tuning pins and the wrest plank of a piano, made in a curved form, instead of straight.

Circumflex. A wave of the voice, comprising a rise and fall on the same syllable.

Circumforaneous Musicians. Itinerant performers of music whose practice it is to attend at the doors of hotels of France, sometimes entering the dining rooms, for the purpose of entertaining the guests.

Cis. (*Ger.*) C sharp.

Ciscis. (*Ger.*) C double sharp.

Cis Dur. (*Ger.*) C sharp major.

Cis Moll. (*Ger.*) C sharp minor.

Cisne. (*Spa.*) A good musician.

Cistella. (*Lat.*) An instrument formed of, or contained in, a little chest.

Cistre. (*Fre.*) A cithern.

Cistrum. An ancient stringed instrument of an oval form; the sistrum.

Citara. (*Ita.* and *Spa.*) A kind of harp; the cithern.

Citaredo. (*Ita.*) A harpist; a minstrel.

Citareggiare. (*Ita.*) To play on a harp.

Citarista. (*Ita.*) A minstrel; a player on the harp.

Gitarizar. (*Spa.*) To play on the cithara.

Citarizzare. (*Ita.*) To play on a harp.

Cithar. (*Dan.*) A cithern.

Cithara. (*Lat.*) An ancient instrument of the harp kind.

Cithara Bijuga. (*Lat.*) A cithara, so called from its having two necks, which determine the lengths of the two sets of strings.

Cithara Hispanica. (*Lat.*) Spanish guitar.

Cithara, Keyed. The clavictherium.

Citharista. (*Lat.*) A player on the harp.

Citharistic. Music intended for the harp or guitar.

Citharizo. (*Lat.*) To play upon the harp.

Citharodia. (*Lat.*) The art of singing to the lyre.

Citharædicus. (*Lat.*) Belonging to a harp or harper.

Citharædist. A player upon the harp or guitar; a singer who accompanies himself upon a lyre.

Citharædus. (*Lat.*) He that sings to, or plays upon, the harp or cithern; a fiddler.

Citole. An instrument of the dulcimer species, and probably synonymous with it.

Citron. A stringed instrument of an oval form, used by the ancient Egyptians; the sistrum.

Cittam. The ancient English name of the guitar.

Cithern. An old instrument resembling the lute.

Civetteria. (*Ita.*) Coquettishly.

Clair. (*Fre.*) Clear; shrill; loud.

Claircylindre. An instrument invented by Chladni, in 1787, for the purpose of experimenting on longitudinal vibrations, and other objects of acoustics.

Clairon. (*Fre.*) Clarion.

Clam. In bell ringing, to unite sounds in the peal.

Clama ne Cesses. (*Lat.*) A term employed by the old masters of the sixteenth and seventeenth centuries in their enigmatical canons, to indicate that the consequent ought to imitate all the notes of the antecedent by suppressing the rests.

Clamor. In bell ringing, a rapid multiplication of strokes.

Clamor de Campanas. (*Spa.*) A solemn peal upon bells.

Clamorear. (*Spa.*) To toll the passing bell.

Clamoreo. (*Spa.*) The sound of the passing bell.

Clamoroso. (*Spa.*) Plaintive sounds.

Clamose. (*Lat.*) Loudly; with great noise.

Clamosus. (*Lat.*) Loud; shrill; re-echoing.

Clang. A sharp, shrill noise; a clangor.

Clangens. (*Lat.*) A flourish of sound.

Clangere. (*Lat.*) To sound a trumpet.

- Clangor.** A loud, shrill sound, peculiar to the trumpet.
- Clangore.** (*Ita.*) Clangor; a shrill, sharp noise.
- Clangor Tubarum.** (*Lat.*) An ancient instrument, a specimen of which was found in the rulus of Pompeli, consisting of a large tube of bronze, surrounded by seven small pipes of bone or ivory, inserted in as many of metal, all of which terminated in a single mouth-piece.
- Clapper.** A piece of metal suspended in a bell, which, striking the lower end of the barrel, produces the sound; the tongue of a bell.
- Claquebois.** (*Fre.*) A three-stringed viol; the rebec.
- Clar.** An abbreviation of *Clarinet*.
- Claribella.** The name of an organ stop tuned in unison with the diapasons.
- Claribel Stop.** A stop similar to the clarinet stop.
- Clarichord.** A keyed instrument, now out of use, somewhat in the form of a spinet. Its strings, which were covered with cloth to render the sound softer and sweeter, were supported by five bridges. It was formerly much used by nuns, and sometimes called the dumb spinet.
- Clarificus.** (*Lat.*) Sounding aloud.
- Clarim.** (*Por.*) A clarion.
- Clarín.** (*Spa.*) Clarion.
- Clarínero.** (*Spa.*) A trumpeter.
- Clarinet.** A wind instrument having a reed mouth-piece, through which it is blown.
- Clarinet, Alt.** A large clarinet, curved near the mouth-piece, and a fifth deeper than the ordinary clarinet.
- Clarinet, Bass.** A clarinet whose tones are an octave deeper than those of the C or B flat clarinet.
- ClarINETTE.** (*Fre.*) A clarinet.
- Clarinetista.** (*Ita.*) A performer on the clarinet.
- Clarinetteste.** (*Ita.*) A clarinet player.
- Clarinetto.** (*Ita.*) Clarinet.
- Clarinetto d'Amore.** (*Ita.*) A species of clarinet a fifth lower than the C clarinet.
- Clarinetto Dolce.** (*Ita.*) The clarinetto d' amore.
- Clarinetto Secondo.** (*Ita.*) The second clarinet.
- Clarini.** (*Ita.*) A clarion; a trumpet.
- Clarino.** (*Ita.*) An instrument similar to the trumpet, but having a smaller tube.
- Clarino Blower.** One who plays the first-trumpet part.
- Clarino Part.** The highest, or first trumpet part, in a musical composition.
- Clarion.** (*Fre.* and *Ita.*) An octave trumpet of a clear, shrill tone; an organ stop.
- Clarion Stop.** An organ stop resembling in tone that of the octave trumpet stop, but an octave higher.
- Clarisonous.** Clear sounding.
- Clarone.** (*Ita.*) A clarinet.
- Clarus.** (*Lat.*) Loud and shrill.
- Clasps.** Vertical lines or braces uniting the staves, containing the various parts of a composition (7).
- Classical Music.** That music which, from its intrinsic merit and superior excellence, is worthy of being studied by masters of the art.
- Classicum.** (*Lat.*) The sound of a trumpet to call men together.
- Classicum Canere.** (*Lat.*) To sound an alarm.
- Clause.** Phrase (122).
- Clausel.** (*Ger.*) A close, or cadence.
- Clausula.** (*Lat.*) The final melody of a close.
- Clausula Affinalis.** (*Lat.*) A name given by old composers to a cadence in a key related to the predominant key of the piece, as where a piece of music in D minor ends with a cadence in F major.
- Clausula Dissecta.** (*Lat.*) Half cadence.
- Clausula Dominans.** (*Lat.*) The secondary or dominant close.
- Clausula Finalis.** (*Lat.*) The final close.
- Clausula Medians.** (*Lat.*) The cadence in a minor key when in the key of a third.
- Clausula Peregrina.** (*Lat.*) A cadence in a key the fundamental tone of which is not in the scale of the principal key.
- Clausula Primaria.** (*Lat.*) The cadence in the principal key.
- Clausula Principalis.** (*Lat.*) The principal or customary cadence in the key of the piece.
- Clausula Secundaria.** (*Lat.*) The cadence in the fifth.
- Clausula Tertiaria.** (*Lat.*) The cadence of a piece in a minor key, when it took place in the key of the third.
- Clausus.** (*Lat.*) A close canon.
- Clav.** An abbreviation of *Clavecembalo*, *Clarichord*, and *Clavecin*.
- Clavecimbano.** (*Spa.*) Clavicembalo.
- Clavecin.** (*Fre.*) A harpsichord.
- Clavecin Acoustique.** (*Fre.*) An instrument of the harpsichord or pianoforte class.
- Clavecin a Peau de Buffle.** (*Fre.*) An instrument of the harpsichord and pianoforte class.
- Clavecin d'Amour.** (*Fre.*) An improvement on the harpsichord, invented by Silbermann, in 1714.
- Clavecin Harmonieux.** (*Fre.*) An instrument resembling in general style the harpsichord or pianoforte.
- Claveciniste.** (*Fre.*) A player on the harpsichord.

Clavecin Organise. (*Fre.*) An instrument similar to a harpsichord or pianoforte.

Clavecin Royal. An instrument of the harpsichord or pianoforte class.

Clavecins a Maillets. (*Fre.*) Hammer harpsichords, introduced, by Marius, in 1716, in some of which the hammers were in a degree detached from the keys.

Claveoline. An instrument of the harpsichord or pianoforte class.

Claves. (*Lat.*) A word formerly used for clefs.

Claves Intellectæ. (*Lat.*) A term formerly applied to those notes whose pitch could be known without being marked.

Claves non Signatæ. (*Lat.*) Notes without signs or marks appended.

Claves Signatæ. (*Lat.*) Keys to the signs; a term applied by Guido to colored lines, used in his tablature before the invention of clefs, to mark the situations and powers of the notes.

Clavessin. (*Fre.*) The harpsichord.

Claviary. An index of keys, or a scale of lines and spaces.

Claviatur. An harmonica furnished with a set of keys.

Claviatur. (*Ger.*) The keys of an organ.

Clavicembalo. (*Ita.*) The harpsichord.

Clavicembalum. (*Lat.*) The harpsichord.

Clavichord. An old instrument with keys that struck the chords, like those of a piano.

Clavichordium. (*Lat.*) An ancient keyed instrument; the spinet.

Clavictherium. (*Lat.*) Keyed cithara, a small oblong box, holding a series of strings in triangular form, and struck by plectra of quill attached to the inner ends of the keys; an instrument, invented in the twelfth century, and the earliest approach to the pianoforte.

Clavicordio. (*Spa.*) A clavicembalo; harpsichord.

Clavicylinder. An instrument exhibited at Paris in 1806. Its construction was never disclosed, but it was supposed to consist of a series of metallic cylinders operated upon by bows, which were put in motion by a crank, and brought in contact with the cylinders by means of the keys of a key-board.

Clavycymbel. (*Ger.*) An instrument of the spinet kind; a clavichord.

Clavier. (*Fre.* and *Ger.*) The key-board of a piano or organ; a clavichord.

Claviersdraht. (*Ger.*) Music wire.

Clavierlehrer. (*Ger.*) A pianoforte teacher.

Claviermassig. (*Ger.*) A term applied by the Germans to passages of musical composition not adapted to specialties of the pianoforte or the capabilities of performers.

Clavierschule. (*Ger.*) Pianoforte instruction book.

Clavierspiel. (*Ger.*) Playing on the pianoforte.

Clavierspieler. (*Ger.*) A pianoforte player.

Clavierstimmer. (*Ger.*) Pianoforte tuner.

Clavierübung. (*Ger.*) Exercises for the clavichord.

Clavierunterricht. (*Ger.*) Lessons or instruction in pianoforte playing.

Clavigero. (*Spa.*) Bridge of a harpsichord.

Clavija. (*Spa.*) Peg of a stringed instrument.

Claviorgano. (*Spa.*) A harpsichord having strings and pipes.

Clavis. (*Lat.*) A key or clef; formerly a note or tone; the lever of the organ bellows; the key of a wind instrument.

Clavis Signata. (*Lat.*) A note distinguished by a mark or sign.

Clef. Key; a character serving to determine the name, acuteness, or gravity of the note in the staff to which it is prefixed; a key to turn the pins of a harpsichord.

Clef, Alto. The C clef on the third line of the staff (50).

Clef, Baritone. The F clef when placed on the third line (54).

Clef, Bass. The character placed at the commencement of a staff on which the bass or lower notes of a composition are placed, and serving to determine the pitch and names of those notes (53).

Clef, C. The clef, so called because it gives to the notes placed on the same line with itself the letter C for their local name (48).

Clef, Contralto. The alto clef (50).

Clef, Counter Tenor. The C clef when placed on the third line in order to accommodate the counter tenor voice (50).

Clef d'Accordeur. (*Fre.*) A tuning hammer.

Clef de Fa. (*Fre.*) The F, or bass clef (53).

Clef, Descant. The treble or soprano clef (46).

Clef, Discant. The treble or soprano clef (46).

Clef d'Ut. (*Fre.*) The C clef (48).

Clef, F. The bass clef; a compound character placed on the fourth line of the staff, so that the two dots are in the third and fourth spaces (53).

Clef, French Treble. The G clef on the bottom line of the staff, formerly much used in French music for the violin, flute, &c. (47).

Clef, German Soprano. The C clef placed on the first line of the staff, for soprano, instead of using the G clef on the second line for that part (51).

Clef, Mean. The tenor clef (49).

Clef, Mezzo Soprano. The C clef when placed on the second line of the staff, formerly used in church music for second treble voice, and for which the treble clef is now substituted (52).

Clef Note. The note indicated by the clef.

Clef Note, Bass. That note which in the bass staff is placed on the same line with the bass clef.

Clef Note, Treble. That note which is on the line of the clef in the treble staff.

Clef Sol. (*Fre.*) The G or treble clef (46).

Clef, Soprano. The C clef placed on the first line (46).

Clef, Tenor. The C clef when on the fourth line of the staff; the treble clef is also used for this, and recently a new form, which places these letters the same as the treble clef, has been adopted (49).

Clef, Treble. A character by which the pitch and names of the highest parts of music are determined (46).

Cleine alt Posaune. (*Ger.*) A sackbut proper for a counter tenor.

Clepsydra. (*Grk.*) A water clock invented by Plato, which indicated the hours of night when the dial could not be seen, by playing musical passages upon flutes; the first approximation to the modern organ.

Clerizon. (*Spa.*) Chorister; a singing boy belonging to a cathedral.

Clerk, Lay. A vocal officiate in a cathedral, taking a part in the services and anthems, but not of the priesthood.

Cliffs. Clefs.

Clink. To ring or jingle; to utter or make a succession of small, sharp sounds.

Clinis. (*Grk.*) Name given by the Greek musicians of the middle ages to one of their notes.

Cliquetis. (*Fre.*) Jingle.

Cloche. (*Fre.*) A bell.

Cloche de l'Elevation. (*Fre.*) Saints' bell.

Cloche Funebre. (*Fre.*) Death bell.

Cloche Mortuaire. (*Fre.*) The passing bell.

Clocher. (*Fre.*) A belfry.

Cloche Sourde. (*Fre.*) A muffled bell.

Clocheton. (*Fre.*) A bell turret.

Clochette. (*Fre.*) A little bell.

Clocks, Musical. Clocks containing an arrangement similar to a barrel organ, moved by weights or springs, and producing various tunes.

Clorone. A species of clarinet which is a fifth lower than the C clarinet.

Close. The end of a piece or passage; cadence.

Close, False. A close, so called to distinguish it from the full or final close.

Close, Final. The principal or customary cadence in the key of a piece.

Close Harmony. A harmony whose tones are nearly allied in point of pitch.

Close, Imperfect. The ancient thick single bar; a close whose bass is any other than the key note of the composition.

Close, Interrupted. An interrupted cadence.

Close, Perfect. A close having for its bass the key note of a composition.

Close Plain Shake. A semitone shake, rapid, though with less energy than the open shake, and closing without a turn (87).

Close Position. A term applied to a chord when its tones are near together.

Close, Principal. The usual cadence in the principal key, so called because it occurred at the close of the piece.

Close Shake. One of the old English graces comprised in the class denominated shaken.

Close Turned Shake. A close shake ending with a turn.

Club, Catch. A musical society having for its object the singing of glees and catches.

C Major. The key or scale of C without flats or sharps, with its short, diatonic distances, or small seconds, between the third and fourth, and between the seventh and eighth degrees.

C Minor. The key or scale of C with three flats.

C Moll. (*Ger.*) C Minor.

C Natural. The tone C neither flatted nor sharpened.

C. O. An abbreviation of *Choir Organ*.

Co'. (*Ita.*) With; with the.

Cocchina. (*Ita.*) An Italian country dance.

Coda. (*Ita.*) A few bars added beyond the natural termination of a composition.

Coda Brillante. (*Ita.*) A brilliant ending.

Codetta. (*Ita.*) A short passage serving to connect one period or movement with another.

Coffre. (*Fre.*) The belly of a lute.

Cogli. (*Ita.*) With the.

Cognoscente. (*Ita.*) One well versed in classic music; a connoisseur.

Col. (*Ita.*) With the.

Col Bassi. (*Ita.*) With the basses.

Col Fagotti. (*Ita.*) With the bassoons.

Col Violini. With the violins.

Col. (*Ita.*) With the.

Cola. (*Spa.*) Coda; burden of a song or other piece of music.

Colachon. (*Fre.*) An instrument similar to a lute; a guitar with a long neck.

Colacione. (*Ita.*) A species of guitar used by the Neapolitans.

Col Arco. (*Ita.*) With the bow.

Col Basso. (*Ita.*) With the bass.

Col C. An abbreviation of *Col Canto*.

Col Canto. (*Ita.*) With the melody or voice, an expression implying that the accompanist must follow the singer in regard to time.

Coliseo. (*Spa.*) An opera house; play house; stage on which operas or dramatic performances are given.

Coll'. (*Ita.*) With the.

Colla. (*Ita.*) With the.

Colla Massima Discrezione. (*Ita.*) With the greatest discretion.

Colla Parte. (*Ita.*) The accompanist must follow the principal part in regard to time.

Colla Più Gran Forza e Prestezza. (*Ita.*) As loud and as quick as possible.

Colla Punta dell' Arco. (*Ita.*) With the point of the bow.

Coll' Arco. (*Ita.*) With the bow.

Colla Voce. (*Ita.*) With the melody or voice; the accompanist must follow the singer in regard to time.

Colle. (*Ita.*) With the.

College Songs. Songs composed for the use of college students, usually of a convivial and spirited character, and having for their subject local incidents and customs peculiar to the institution.

College Youths. A society of London bell ringers.

Col Legno. (*Ita.*) With the bow-stick.

Col Legno Dell' Arco. (*Ita.*) With the bow-stick.

Colle Partl. (*Ita.*) With the principal parts.

Colle Trombe. (*Ita.*) With the trumpets.

Collinet. Flageolet.

Collo. (*Ita.*) With the.

Coll' Ottava. (*Ita.*) With the octave.

Colofonia. (*Ita.*) Resin for violin, violoncello, and double bass bows.

Colon. A sign placed in the middle of each verse of the Psalms for the purpose of indicating to the chanters in cathedral service a pause (119).

Colophon. (*Fre.*) Resin.

Coloratura. (*Ita.*) Every variety of musical ornament introduced for the purpose of making a performance agreeable.

Colorature. (*Ita.*) Decorations; ornaments; embellishments.

Coloraturen. (*Ger.*) Coloratures.

Colored. A term applied to that music the notes of which are of different value, and the motions of various time.

Colored Keys. The short or black keys of a pianoforte; the chromatic keys.

Colored Tones. Chromatics.

Coloring. The adaptation of scenic music to the character delineated.

Co Imo. An abbreviation of *Canto Primo*.

Col Imo. Vio. (*Ita.*) With the first violin.

Coma. (*Spa.*) A comma.

Come. (*Ita.*) As.

Comediant. (*Spa.*) An actor; a professional player.

Comedy, Lyric. A comedy in which singing forms a chief part; comic opera.

Come 'l Primo Tempo. (*Ita.*) In the same movement as at first.

Come Prima. (*Ita.*) As before.

Comes. (*Lat.*) The answer of a fugue; name formerly applied to those of a band who followed the leader.

Come Sopra. (*Ita.*) As above, or before.

Come Sta. (*Ita.*) As it stands; perform exactly as written.

Come Tempo del Tema. (*Ita.*) Same movement as the theme.

Comice. (*Lat.*) Like a comedy; merrily.

Comico. (*Spa.*) A writer of comedies; an actor.

Comic Opera. A burlesque opera; an opera interspersed with light songs, dances, and laughable incidents.

Comic Song. A lively air with humorous words.

Comicus. (*Lat.*) A writer of comedies; belonging to comedy.

Comique. (*Fre.*) Comedy; comic singer.

Comiquement. (*Fre.*) Comically; jocosely.

Comma. The smallest of all the sensible intervals of tone; the difference between a tone major and minor.

Comma, Lesser. The difference between the comma and the enharmonic diesis; the diachisma.

Comme il faut. (*Fre.*) As it should be; elegant.

Commencant. (*Fre.*) A beginner in music.

Commencer a Chanter. (*Fre.*) To strike up a tune.

Commodamente. (*Ita.*) With ease and quietude.

Commodo. (*Ita.*) Quietly; composedly.

Common Chord. A chord consisting of a bass note, together with its third and fifth, to which the octave is often added.

Common Chord, Imperfect. A chord consisting of a bass note, accompanied by its minor third and imperfect fifth.

Common Hallelujah Metre. A stanza of six lines of iambic measure, the syllables of each being in number and order as follows: 8, 6, 8, 6, 8, 8.

Common Measure. That measure which has an even number of parts in a bar; common time.

Common Metre. A stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 8, 6, 8, 6.

Common Particular Metre. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 8, 8, 6, 8, 8, 6.

Common Time. That time which has an even number of parts in a bar.

Common Time, Compound. Measures of two times, composed of six equal notes, three for each time; sextuple measure.

Common Time, Half. A measure containing only two crotchets, or their equivalents.

Common Time, Simple. A time of which there are two species, the first containing one semibreve in each bar, the second only the value of a minim.

Common Turn. A turn commencing on the note above the note on which the turn is made.

Commune. (*Lat.*) One of the modes of the ancients, otherwise called the Hypodorian.

Comœdia. (*Lat.*) A comedy or interlude.

Comœdus. (*Lat.*) A comic actor.

Compact Harmony. Close harmony; that whose tones are nearly the same as to pitch.

Compania. (*Spa.*) A company of players.

Comparire in Iscena. (*Ita.*) To appear upon the stage.

Comparses. (*Fre.*) Supernumeraries; persons who appear on the stage in operatic performances to increase the number of the singers and dancers, without taking part with them.

Compas. (*Spa.*) Power of the voice to express the notes of music; time.

Compasillo. (*Spa.*) Quick musical time.

Compass. The range of notes or sounds comprehended by any voice or instrument.

Compasso. (*Por.*) A beating of time.

Compensating Piano. An English piano, so made as to allow of the use of heavy strings, by which the full power of a grand is obtained from a cottage or small piano.

Complacevole. (*Ita.*) Pleasing; attractive.

Complacevolmente. (*Ita.*) In a pleasant and agreeable style.

Compieta. (*Lat.*) A psalm or hymn used in the Romish church service.

Compiler. A person who frames a book by collecting parts or passages from the compositions of various musical authors.

Complainte. (*Fre.*) A religious ballad.

Complement. That quantity which is wanting to any interval to fill up the octave.

Complementary Part. That part which

is added to the subject and counter subject of a fugue.

Complete Cadence. A full cadence; a term used in church music when the last or final sound of a verse in a chant is on the key note.

Complete Chord. A chord having all its proper members; a perfect chord.

Complin. Evening service during Lent in the Catholic church.

Componedor. (*Spa.*) A composer.

Componere. (*Ita.*) To compose.

Componista. (*Ita.*) A composer of music.

Compositore. (*Ita.*) A composer of music.

Compositrice. (*Ita.*) A female composer of music.

Comporre per l'Organo. (*Ita.*) To set to the organ.

Composer. One who invents and arranges new music, according to the laws of harmony and modulation.

Composer, Ecire pour l'Orgue. (*Fre.*) To arrange music for the organ.

Composicion. (*Spa.*) Musical composition.

Composite Intervals. One of the two divisions into which the ancients divided musical intervals, and denominated by them systems; in modern music, those intervals which consist of two or more semitones.

Compositeur. (*Fre.*) A composer.

Compositeur de Fugues. (*Fre.*) Fugueist; a composer of fugues.

Composition. Any musical production; the art of inventing music according to the established rules of harmony and modulation.

Composition, Free. That which deviates somewhat from the rules, and employs voices or instruments.

Compositions, Erotic. Compositions having for their subject sentiments of love.

Composition, Strict. A composition in which only voices are employed; that which rigidly adheres to the rules of art.

Compositore. (*Ita.*) A composer.

Composer, Music. A person who sets, adjusts, and corrects pages of music type preparatory to printing, stereotyping, or electrotyping.

Composizione. (*Ita.*) A musical composition.

Composizione di Tavolino. (*Ita.*) Table music; glees, catches, &c., for festive occasions.

Composso. (*Ita.*) Composed.

Composto. (*Ita.*) Composed; compounded or doubled.

Compostura. (*Spa.*) Musical composition.

Composura. (*Lat.*) A composition.

Compound Appoggiatura. An appoggiatura consisting of two or more small notes (64).

Compound, Artificial. A mixture of several different sounds, each of which may be recognized as distinct from the others.

Compound Common Time. Measures of two times, composed of six equal notes, three for each time; sextuple measure.

Compound Groups. Groups which when in triplets are derived from double groups, or when in doublets are derived from triple groups.

Compound Harmony. A harmony which to the simple harmony of an octave adds that of another octave.

Compound Harpsichord. A harpsichord, invented in 1774, having hammers on the plan of the pianoforte.

Compound Intervals. Intervals beyond the seventh, being a repetition of the simple at a higher degree of elevation.

Compound Sound. A sound comprising the sounds of several distinct voices or instruments, so united in the same individual time or measure of duration that they all strike the ear together, whatever may be their other differences.

Compound Sound, Natural. A sound proceeding from the reflections of the first sound from adjacent bodies, given at the same time and in the same tone and pitch as the first note.

Compound Stops. An assemblage of several pipes in an organ, three, four, five, or more to each key, all speaking at once.

Compound Syzygia. A combination of sounds in which one or more of those of the harmonical triad are doubled, or raised one or more octaves above their natural situation.

Compound Time. A measure which contains two or three principal accents, as 6 12 9 &c.

Compound Triple Time. A time with nine quarter or eighth notes in a measure.

Compressed Harmony. Harmony whose parts are close to one another.

Computatrices. (*Lat.*) Women whom the ancients hired to sing and weep over the dead at funerals, and whose office it was to compute or enumerate the virtues of the deceased.

Con. (*Ita.*) With.

Con Abbandono. (*Ita.*) With despondent feeling; with submission.

Con Abbandono ed Espressione. (*Ita.*) With self-abandon and expression.

Con Affetto. (*Ita.*) With an affecting manner.

Con Asfizione. (*Ita.*) With sorrowful expression.

Con Agilità. (*Ita.*) With agility.

Con Agitazione. (*Ita.*) With agitation.

Con Allegrezza. (*Ita.*) With cheerfulness.

Con Amabilità. (*Ita.*) Lovingly.

Con Amarezza. (*Ita.*) With a sense of grief.

Con Amore. (*Ita.*) With tenderness and delicacy.

Con Anima. (*Ita.*) With animation and feeling.

Con Animo. (*Ita.*) With spirit and boldness.

Con Audace. (*Ita.*) With boldness.

Con Bizzarria. (*Ita.*) Capriciously; at the fancy of the composer or player.

Con Bravura. (*Ita.*) With bravery; with boldness.

Con Brio. (*Ita.*) With brilliancy and spirit.

Con Brio ed Animato. (*Ita.*) Animated and brilliant.

Con Calma. (*Ita.*) With calmness.

Con Carità. (*Ita.*) With tenderness.

Con Celerità. (*Ita.*) With quickness.

Concent. Harmony; a concert of voices.

Concentful. Harmonious.

Concentio. (*Lat.*) Singing in harmony; accordant voices; concord.

Concetto. (*Ita.*) Concord; the consonance of voices and instruments.

Concentrare. (*Ita.*) To concentrate the sounds.

Concentual. Harmonious.

Concentus. (*Lat.*) A concert; concord.

Concert. A performance in which any number of practical musicians, either vocal or instrumental, or both, unite in an exercise of their profession; harmony; unison; a symphony for several parts or players.

Concert, Amateur. A performance of music by a person or persons skilled in music, but not regularly engaged in the profession.

Concertando. (*Ita.*) A concertante.

Concertant. (*Fre.*) A concertante; a person who sings or plays in a concert.

Concertante. (*Ita.*) A concerto for two or more instruments, with accompaniments for a full band; a piece of music to be performed interchangeably by voices and instruments; a woman who performs in a concert.

Concertante, Alto. (*Ita.*) The tenor of the little chorus which continues throughout the piece.

Concertante Con Ecco. (*Ita.*) A concerted piece with an echo.

Concertanto. (*Ita.*) A concertante.

Concertata, Messa. (*Ita.*) A concerted mass.

Concertati, Madrigali. (*Ita.*) Accompanied madrigals.

Concert, Church. A concert of sacred

music; a concert given by the choir of a church.

Concert des Amateurs. (*Fre.*) Concert of the amateurs.

Concert, Dutch. A concert in which each performer plays his own tune, or in his own time simultaneously.

Concerted Madrigal. A madrigal having an accompaniment.

Concerted Music. Instrumental music, with different parts, in which all the instruments are equally required.

Concerted Style. A style of performance in which the voices are accompanied by every variety of instruments.

Conceter. (*Fre.*) To practise for a concert; to give a concert.

Concert, Floral. A concert of music, usually participated in by children, the performance relating to rural life and scenery, with decorations consisting of flowers, evergreens, &c.

Concertgeber. (*Ger.*) One who gives a concert.

Concert Grand Pianoforte. The largest size grand pianoforte.

Concertina. (*Ita.*) A small sexangular instrument, played by being held in the hands. The sounds are produced from metal reeds by pressing the fingers upon the keys, which are upon each side of the instrument, and at the same time moving the bellows to produce the requisite wind.

Concertina, Alto. A concertina having the compass of the viola.

Concertina, Bass. A concertina having the compass of the violoncello.

Concertina, Soprano. A concertina having the compass of the violin.

Concerting. A term applied to the alternate performance of a number of instruments, collectively and individually.

Concertino. (*Ita.*) A principal part in a concerto, or other full piece; the principal instrument in a concert.

Concert, Instrumental. A concert consisting of performances upon instruments only.

Concertiren. (*Ger.*) A concert in which each instrument or voice has in its turn the principal part.

Concertizing. Giving concerts.

Concertmeister. (*Ger.*) Manager or conductor of a concert.

Concerto. (*Ita.*) A composition intended to display the powers of some particular instrument, with orchestral accompaniments.

Concerto a Solo. A composition for the purpose of displaying the powers of a particular instrument, without accompaniment.

Concerto di Chiesa. (*Ita.*) A concert of church music.

Concerto Doppio. (*Ita.*) A concerto for two or more instruments.

Concerto Grossi. (*Ita.*) The grand chorus of a concert; passages in which all the several parts perform together.

Concerto Grosso. (*Ita.*) A composition for many instruments; a grand concert; the chorus of a concert in which all the instruments are employed.

Concertone. (*Ita.*) A concertante.

Concert, Operatic. A performance of music selected from operas.

Concerto per il Cembalo. (*Ita.*) A concerto for the harpsichord.

Concert, Orchestral. A performance of miscellaneous music by an orchestra; an instrumental performance.

Concerto Spirituale. (*Ita.*) A miscellaneous concert, chiefly of sacred music.

Concerto-Symphonies. (*Ita.*) A concerto for a large number of orchestral instruments.

Concert-Pitch. The pitch or the degree of acuteness or gravity generally adopted for some one given note, and by which every other note is governed.

Concert, Promenade. A vocal or instrumental concert, during which the auditors promenade instead of being seated.

Concertsaal. (*Ger.*) A concert room.

Concert, Sacred. A concert consisting only of oratorios, and other music denominated sacred.

Concert-Spieler. (*Ger.*) A solo player.

Concert, Spirituel. A class of concerts established in Paris in 1725, and given during Easter. The performances, which were at first in Latin, were participated in by the principal actors, choristers, and musicians of the time.

Concert-Stuck. (*Ger.*) A concerted piece; a concerto.

Concert, Vocal. A musical performance consisting only of vocal music.

Concha. (*Lat.*) A trumpet marine.

Conches. A species of trumpet used among the Himalayan mountains.

Concinnidad. (*Spa.*) Harmony; just proportion of sound.

Concinnity. Delicacy, elegance, and finish.

Concinnous. A term applied to a style of execution in which every passage of the composition is given with grace, delicacy, and spirit.

Concino. (*Lat.*) To sing or play in harmony.

Concitato. (*Ita.*) Perturbed; agitated.

Concluding Voluntary. A composition for an organ, designed to be performed at the conclusion of religious service in a church, and in which all the capabilities of the instrument are brought into use.

Concomitant Sounds. Accessory sounds which accompany the predominant and apparently simple tone of any chord or string.

Con Commodo. (*Ita.*) In a convenient degree of movement.

Concord. A union of notes, which, when sounded together, produce an agreeable effect upon the ear; an harmonious combination of sounds; unison.

Concordabilis. (*Lat.*) Concordable.

Concordable. Capable of being in concord; harmonious.

Concordancia. (*Spa.*) Concord; harmony.

Concordant. A term applied to all consonant or harmonious combinations.

Concordante. (*Ita.*) Concordant.

Concord, Consonant. The perfect concord and its derivatives.

Concorde. (*Fre.*) Concord.

Concordia. (*Ita.*) Concord.

Concord, Imperfect. A term sometimes applied to the third and sixth concords.

Concords, Dissonant. All concords except the perfect and its derivatives.

Concord, Simple. That in which we hear only two notes in consonance.

Concords, Perfect. The perfect fourth, fifth, and eighth.

Concrete Sound. A movement of the voice gliding continuously up or down.

Con Delicatezza. (*Ita.*) With peculiar sweetness.

Con Devozione. (*Ita.*) With devotion; devoutly.

Con Dilligenza. (*Ita.*) With diligence; in a studied manner.

Con Discrezione. (*Ita.*) With discretion.

Con Disperazione. (*Ita.*) With despair.

Con Dolce Maniera. (*Ita.*) In a simple, delicate manner.

Con Dolcezza. (*Ita.*) With sweetness.

Con Dolore. (*Ita.*) Mournfully; with grief and pathos.

Conducidor. (*Spa.*) A conductor.

Conducimento. (*Ita.*) A term answering to the "agoge" of the Greeks, the "ductus" of the Romans, and signifying a melody, or succession of sounds, moving by conjoint degrees.

Conducimento Circconcorrente. (*Ita.*) A species of the modulation of the ancient Greek Melopeia, in which the sounds rise by sharps, and fall by flats.

Conducimento Recto. (*Ita.*) One of the species of modulation of the Melopeia of the ancient Greeks, in which the sounds move from grave to acute.

Conducimento Ritornante. (*Ita.*) One of the species of modulation of the Melopeia of the ancient Greeks, in which the sounds pass from acute to grave.

Conductor. A person who arranges, orders, and directs the necessary preparations for a concert, and superintends and conducts the performance.

Conductus. (*Lat.*) An ancient species of

air characterized by the fact that, though in every other kind of descant some known melody was chosen which governed the air originating from it, in this the descant and the harmony were both of them new, and produced together.

Con due Violini, e Violoncello, e basso per l' Organo. (*Ita.*) With two violins, a bass viol, and a thorough bass on the organ.

Con Duolo. (*Ita.*) With expressions of grief.

Con Eleganza. (*Ita.*) With elegance.

Con Elevatezza. (*Ita.*) With elevation of style.

Con Elevazione. (*Ita.*) With dignity.

Con Energia. (*Ita.*) With energy.

Con Energico. (*Ita.*) With energy.

Con Entusiasmo. (*Ita.*) With enthusiasm.

Con Equallianza. (*Ita.*) With equality and smoothness.

Con e Senza Stromenti. (*Ita.*) With and without instruments.

Con e Senza Violini. (*Ita.*) With and without violins.

Con Esp. An abbreviation of *Con Espressione*.

Con Espres. An abbreviation of *Con Espressione*.

Con Espressione. (*Ita.*) With expression.

Con Facilita. (*Ita.*) With facility.

Con Ferocita. (*Ita.*) With an expression of ferocity.

Con Fierezza. (*Ita.*) With fierceness.

Conflation. A blowing together of many instruments in a concert performance.

Con Flessibilita. (*Ita.*) Flexible; unconstrained.

Confogotto Obligato. (*Ita.*) Must be played with a bassoon.

Con Forza. (*Ita.*) With force; vehemently.

Con Freddezza. (*Ita.*) With coldness and apathy.

Con Fretta. (*Ita.*) With an increase and hastening of the time.

Con Fuoco. (*Ita.*) With fire and animation.

Con Fuoco sin' al Fine. (*Ita.*) With spirit to the end.

Con Furia. (*Ita.*) Furiously; with vehemence.

Con Furore. (*Ita.*) With fury; with great agitation.

Con Garbo. (*Ita.*) With simplicity.

Con Gentilezza. (*Ita.*) With grace and elegance.

Con Giustezza. (*Ita.*) With precision.

Con Giustezza dell' Intonazione. (*Ita.*) With appropriate intonation.

Con gli. (*Ita.*) With the.

- Con gli Stromenti.** (*Ita.*) With the instruments.
- Con Gradazione** (*Ita.*) With gradual increase and decrease.
- Con Gravità.** (*Ita.*) With gravity.
- Con Grazia.** (*Ita.*) With grace and elegance.
- Congregational Singing.** A mode of singing in which the congregation unites with the choir, or in which a choir is dispensed with.
- Con Gusto.** (*Ita.*) With taste.
- Con Impeto.** (*Ita.*) With force.
- Con Impeto Doloroso.** (*Ita.*) With pathetic force and energy.
- Con Impetuosità.** (*Ita.*) With impetuosity.
- Con Indifferenza.** (*Ita.*) In an easy, indifferent manner.
- Con Innocenza.** (*Ita.*) In an artless and innocent style.
- Con Intrepidezza.** (*Ita.*) With intrepidity.
- Con Isdegno.** (*Ita.*) With anger.
- Con Ismania.** (*Ita.*) With frenzied style.
- Con Istrepito.** (*Ita.*) With noise and bluster.
- Conjoint Degrees.** Two notes which immediately follow each other in the order of the scale.
- Conjoint Tetrachords.** Two tetrachords, or fourths, where the same note is the highest of one and lowest of the other.
- Conjunct.** A term applied by the ancient Greeks to those tetrachords which were so disposed with respect to each other that the last, or highest, note of the lower tetrachord was also the first or lowest note of the tetrachord next above it.
- Conjunct Degree.** A degree in which two notes are so situated as to form the interval of a second.
- Conjunct Succession.** A succession of sounds in melody, proceeding regularly upward or downward through the several intervening degrees.
- Con Justo.** (*Ita.*) With exact precision.
- Con Leggerezza.** (*Ita.*) With lightness and delicacy.
- Con Lentezza.** (*Ita.*) With slowness.
- Con Maesta.** (*Ita.*) With grandeur and majesty.
- Con Mistero.** (*Ita.*) With an air of mystery.
- Con Moderazione.** (*Ita.*) With a moderate degree of quickness.
- Con Molto Carattere.** (*Ita.*) With much character and emphasis.
- Con Molto Passione.** (*Ita.*) In a highly feeling and affecting style.
- Con Molto Sentimento** (*Ita.*) With much feeling or sentiment.
- Con Morbidezza.** (*Ita.*) With excess of delicacy.
- Con Moto.** (*Ita.*) With somewhat of an agitated expression.
- Connecting Note.** A note held in common by two successive chords.
- Con Negligenza.** (*Ita.*) Negligently; without restraint.
- Con Nobilità.** (*Ita.*) With nobleness.
- Connoisseur.** (*Fre.*) One well versed in fine music; a good judge and critic of musical composition and performance.
- Concedor.** (*Spa.*) Connoisseur.
- Con Osservanza.** (*Ita.*) With scrupulous exactness in regard to time.
- Con Ottava.** (*Ita.*) With the octave.
- Con Passione.** (*Ita.*) In an impassioned manner; with emotion; nearly synonymous with affettuos, though indicative of more fervid feeling.
- Con Placevolezza.** (*Ita.*) In a pleasing and graceful style.
- Con più Moto.** (*Ita.*) With increased motion.
- Con Precipitazione.** (*Ita.*) In a hurried manner.
- Con Precisione.** (*Ita.*) With distinctness and precision.
- Con Prestezza.** (*Ita.*) With rapidity.
- Conque.** (*Fre.*) A conch; a sea shell used formerly as a trumpet.
- Con Rabbia.** (*Ita.*) With rage; furiously.
- Con Rapidità.** (*Ita.*) With rapidity.
- Con Replica.** (*Ita.*) With repetition.
- Con Risoluzione.** (*Ita.*) With boldness and resolution.
- Con Sciolttezza.** (*Ita.*) Freely; disconnectedly.
- Con Sdegno.** (*Ita.*) In a fiery and indignant style.
- Consecutive.** A term applied to any two or a series of similar intervals or chords.
- Consecutive Fifths.** Two or more perfect fifths immediately following one another in two parallel parts of the score.
- Consecutive Intervals.** Intervals in two parallel parts or voices of the score passing in the same direction.
- Consecutive Octaves.** Two or more octaves following one another in two parallel parts of the score.
- Consecutives, Covered.** Passages of harmony in which a third or a sixth moves to a fifth, that is, in which two consecutive fifths may be imagined, though they do not really exist.
- Consecutives, Hidden.** Such as occur in passing, by similar motion, from an imperfect to a perfect concord, or from one perfect concord to another of a different kind.
- Con Semplicità.** (*Ita.*) With simplicity.
- Con Sensibilità.** (*Ita.*) With sensibility and feeling.

Con Sentimento. (*Ita.*) With feeling and sentiment.

Consequent. The answer of a fugue, or of a point of imitation.

Consequente. (*Ita.*) A term applied to a part of a fugue or canon when it follows the first part, called the guide, imitating its motions, notes, and figures.

Conservatoire. (*Fre.*) A music school in Paris.

Conservatoria. (*Ita.*) An academy of music.

Conservatorio. (*Ita.*) An institution for instruction in music.

Conservatorium. (*Ita.*) A seminary in which music is taught.

Con Severita. (*Ita.*) With strict and severe style.

Con Smania. (*Ita.*) With passion; distractedly.

Consolante. (*Ita.*) In a cheering and encouraging manner.

Con Solemnita. (*Ita.*) With solemnity.

Consonance. An interval agreeable to the ear; the condition of two or more notes sounding in unison

Consonance, Perfect. A just and determined interval; a consonance in which the interval is invariable.

Consonances, Imperfect. In harmony, the major and minor thirds and sixths.

Consonancia. (*Spa.*) Consonance.

Consonant. Accordant; harmonious; formed of consonances.

Consonant Concord. The perfect concord and its derivatives.

Consonante. (*Ita.*) Harmonious; consonant.

Consonantemente. (*Spa.*) Accordantly.

Consonantia. (*Lat.*) Consonance; agreement of voices.

Consonantissime. (*Lat.*) Most harmoniously.

Consonant Sixths. The minor sixth, composed of three tones and two semitones major, and the major sixth, composed of four tones and a major semitone.

Consonant Thirds. The major third, consisting of two tones, and the minor third, consisting of a tone and a half.

Consonanza. (*Ita.*) Agreement of simultaneous sounds.

Consonar. (*Spa.*) To sing accordantly; to play in unison.

Consonare. (*Ita.*) To sing or play in unison.

Consones. (*Spa.*) Concordant sounds.

Consoni Suoni. (*Ita.*) Concords.

Consono. (*Spa.*) Harmonious; consonant.

Con Sonorita. (*Ita.*) With a full, vibrating kind of tone.

Consonous. Symphonious.

Consordini. (*Ita.*) A direction to perform

a passage, if on the pianoforte, with the dampers down, and if on the violin, with the mute on.

Consort. Harmony; symphony; concert; to unite by symphony.

Consorte. (*Ita.* and *Spa.*) Harmony; concert.

Con Spirito. (*Ita.*) With quickness and spirit.

Con Strepito. (*Ita.*) With impetuosity.

Con Strumenti. (*Ita.*) A performance with voices and instruments united.

Con Suavita. (*Ita.*) With sweetness and delicacy.

Consueta. (*Spa.*) A prompter.

Cont. An abbreviation of *Contano*.

Contano. (*Ita.*) They count or rest; a term applied to certain parts not played for the time being.

Con Tenerezza. (*Ita.*) With tenderness.

Con Tepidita. (*Ita.*) With coldness and indifference.

Contra. (*Spa.*) Prelude.

Conteurs. One of the classes comprising the ancient order of Jonglerie.

Con Timidezza. (*Ita.*) With timidity.

Continental Music. A term applied to the melodies sung and played during the time of the American revolution.

Continuato. (*Ita.*) A term which, when applied to a single tone, means that the tone is to be held or continued on; but when applied to a passage or movement, apprises the performer that such passage or movement is to be given in exact time.

Continued Bass. Bass continued through the whole piece; thorough bass.

Continued Harmony. A harmony which does not change, though the bass varies.

Continued Rest. A rest continuing through several successive measures, and indicated by a figure over a whole rest, showing the number of measures, and counted by adding one in each successive measure (35).

Continued Thorough Bass. That which continues to play constantly, both during the recitatives and in support of the chorus.

Continui Suoni. (*Ita.*) Sounds held out, or continued, for the pronunciation of some syllable, or the state of the voice, neither ascending nor descending, but retaining the same pitch.

Continuo. (*Ita.*) Without cessation.

Continuous Horizontal Line. A line indicating that the passages are to be played as unisons.

Contra. (*Ita.*) Low; under; counter.

Contra-Bass. (*Ita.*) The lower bass.

Contra-Basso. (*Ita.*) The double bass.

Contra-Bass Viol. A large viol; a double-bass viol.

- Contrabaxo.** (*Spa.*) Counter bass; bass viol.
- Contracted Section.** A section containing not more than three bars.
- Contraction.** That which occurs in a fugue when two parts compress the subject, counter subject, or even an intervening subject.
- Contraddanza.** (*Ita.*) Counter dance; contra dance.
- Contra Fagotto.** (*Ita.*) Double bassoon.
- Contra Fuga.** (*Ita.*) Counter fugue.
- Contr' Alti.** The higher male voices, usually called counter tones.
- Contralto.** (*Ita.*) Alto; a counter tenor voice; the highest species of male voice, and the lowest of female voices.
- Contr' Alto Clef.** The alto clef; the C clef on the third line of the staff (50).
- Con Tranquillezza.** (*Ita.*) With tranquillity.
- Con Tranquillita.** (*Ita.*) With marked tranquillity.
- Contra Octave.** (*Ita.*) A low octave; a lower octave.
- Contra Parte.** (*Ita.*) Counterpart.
- Contrapas.** (*Spa.*) A Spanish dance.
- Contrapaso.** (*Spa.*) A counter note; a dance.
- Contrapunct.** (*Ger.*) Counterpoint.
- Contrapunctum duplex in Decima Acuta.** (*Lat.*) A term applied to double counterpoint when one or two parts move throughout in tenths or thirds above the subject, counter-subject, or intervening subject.
- Contrapunctum Floridum.** (*Lat.*) Ornamental or figurate counterpoint.
- Contrapunctum in Decima Gravi.** (*Lat.*) A term given to double counterpoint when the parts move in tenths or thirds below the subject.
- Contrapuntal.** Relating to counterpoint.
- Contrapunta alla Zoppa.** (*Ita.*) A species of counterpoint in which by the introduction of a note a syncope is produced.
- Contrapuntante.** (*Spa.*) He who sings in counterpoint.
- Contrapuntear.** (*Spa.*) To sing in counterpoint.
- Contrapuntist.** A musician skilled in counterpoint.
- Contrapuntista.** (*Ita.*) One who understands counterpoint.
- Contrapunto.** (*Ita.*) Counterpoint, the first and most necessary step towards a knowledge of musical composition.
- Contrapunto alla Decima.** (*Ita.*) A species of double counterpoint, wherein the principal counterpoint may rise a tenth above, or fall as much below, the subject.
- Contrapunto alla Mente.** (*Ita.*) A confused kind of counterpoint, or the plain chant performed by several voices, each singing extempore.
- Contrapunto Doppio.** (*Ita.*) Double counterpoint.
- Contrapunto d' un sol Passo.** (*Ita.*) A succession of sounds in the beginning of a song, consisting of one, two, or three bars, to be imitated in other places by an observance of the same number, motion, and figure.
- Contrapunto Legato.** (*Ita.*) A syncope in harmony in which one only of the parts syncopates, but without discord.
- Contrapunto Sciolto.** (*Ita.*) A counterpoint that is not full of tied or syncopated notes, or that is not obliged to move in a particular manner.
- Contrapunto sopra il Soggetto.** (*Ita.*) Counterpoint above the subject.
- Contrapunto sotto il Soggetto.** (*Ita.*) Counterpoint below the subject.
- Contrapunto Syncopato.** (*Ita.*) In harmony, the syncopation of one part for the purpose of introducing a discord.
- Contrapuntus Simplex.** (*Lat.*) Simple counterpoint.
- Contrarco.** (*Ita.*) A reversed movement of the bow.
- Contrario.** (*Ita.*) Contrary.
- Contrary Bow.** A contrary, or reversed, stroke of the bow.
- Contrary Motion.** The motion of one part in an opposite direction to some other part.
- Contrary Retrograde Inversion.** An inversion made by reversing the retrograde inversion, beginning with the first note, and proceeding to the last.
- Contras.** (*Spa.*) The bass pipes of a large organ.
- Contrassoggetto.** (*Ita.*) The counter subject of a fugue.
- Contrasporto.** (*Ita.*) In an angry and passionate manner.
- Contra Tenor.** The counter tenor voice; contr' alto.
- Contratenore.** (*Ita.*) Contralto; a counter tenor voice.
- Contra Violone.** (*Ita.*) The double bass.
- Contre Basse.** (*Fre.*) A double bass.
- Contre Danse.** (*Fre.*) A quadrille or country dance.
- Contre Partie.** (*Fre.*) The first and second part.
- Counterpoint.** (*Fre.*) Counterpoint.
- Contrepointiste.** (*Fre.*) A contrapuntist.
- Contresujet.** (*Fre.*) The counter subject of a fugue.
- Contretemps.** (*Fre.*) Syncopation; driving notes, or unaccented and accented notes tied together, contrary to the natural rhythmic flow of the measure.
- Contretems.** (*Fre.*) A deviation from the strict time of any piece of music.
- Contreteneur.** (*Fre.*) Counter tenor.

Contro. (*Ita.*) Counter; low, or lower.

Contro Basso. (*Ita.*) A double-bass viol; the lowest or gravest part of a musical composition.

Contro Fagotto. (*Ita.*) A large bassoon an octave, fifth, or a fourth lower than the common bassoon.

Contro Fugue. A counter fugue.

Controviolone. (*Ita.*) A double-bass viol.

Con Tutta la Forza. (*Ita.*) With the whole strength.

Con Variazione. (*Ita.*) With variations.

Con Veemenza. (*Ita.*) Forcibly; vehemently.

Con Velocita. (*Ita.*) With velocity.

Conversio. (*Ita.*) Inversion.

Con Violenza. (*Ita.*) With violence.

Con Vivacita. (*Ita.*) With animation; with vivacity.

Con Vivezza. (*Ita.*) With animation; vivaciously.

Convivial Songs. Songs written for, or sung at, festive and jovial entertainments.

Con Volubilita. (*Ita.*) With freedom and ease.

Con Zelo. (*Ita.*) With zeal.

Con Sva. An abbreviation of *Con Ottava*.

Con Sva ad Libitum. With octaves at pleasure.

Coperto. (*Ita.*) To deaden the sound either by covering, muffling, or otherwise; in violin music it signifies that a tone is not to be given, as it otherwise might be, on the open string, but on a lower string fingered.

Coplero. (*Spa.*) A ballad seller.

Coplica. (*Spa.*) A little ballad.

Coprire la Voce. (*Ita.*) To drown the voice.

Copter. (*Fre.* and *Spa.*) To cause the tongue of a bell to strike on one side only.

Copula. (*Lat.*) That movement in an organ by which two rows of keys can be connected together, or the pedals with the keys.

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Cor. An abbreviation of *Coronet*.

Cor. (*Fre.*) A horn.

Cor. (*Wel.*) A choir.

Cor. (*Iri.*) A chorus.

Corale. (*Ita.*) The plain chant.

Corale, Fugal. A fugal construction of a whole corale, in which one strophe after the other is taken separately as the subject of the fugue, and is carried through.

Coranach. (*Gae.*) A lamentation for the dead; a funeral song or dirge.

Cor Anglaise. (*Fre.*) English horn.

Coranich. (*Gae.*) A funeral song or dirge.

Corante. (*Ita.*) A slow dance in $\frac{3}{2}$ or $\frac{3}{4}$ time.

Coranto. (*Ita.*) A certain air comprising three crotchets in a bar.

Corchea. (*Spa.*) A crotchet (17).

Corda. (*Ita.*) A string.

Cordatura. (*Lat.*) The system by which the strings of any instrument are tuned; an appellation given to the open scale of stringed instruments.

Corde. (*Fre.*) A string.

Cor de Chasse. (*Fre.*) A French horn: hunting horn.

Corde de Luth. (*Fre.*) A lute string.

Cordes a Boyau. (*Fre.*) Catgut.

Cor de Signal. (*Fre.*) A bugle.

Corde Vuide. (*Fre.*) The open string.

Cordiera. (*Ita.*) The tail-piece of a violin, tenor viol, &c.

Cordon de Sonnette. (*Fre.*) A bell rope.

Corea. (*Spa.*) Dance accompanied by a chorus.

Corear. (*Spa.*) To sing or play in a chorus.

Coreo. (*Spa.*) A foot in Latin verse; connected harmony of a chorus.

Coriambico. (*Spa.*) Choriambic.

Coriambus. (*Lat.*) In ancient poetry, a foot consisting of four syllables, of which the first and last are long, the others short; a choriambus.

Corifeo. (*Spa.*) Corypheus, the principal or leading character in a chorus among the Greeks and Romans.

Corillo. (*Spa.*) A small choir.

Corista. (*Ita.*) The diapason.

Corista. (*Spa.*) Chorister.

Corn. (*Wel.*) A horn.

Cornamusa. (*Ita.*) A cornmuse; a bagpipe.

Cornamusare. (*Ita.*) To play on the bagpipe.

Cornamute. A wind instrument; a kind of bagpipe; a cornmuse.

Cornarare. (*Ita.*) To sound a horn.

Cornatore. (*Ita.*) One who sounds a horn.

Corne. (*Fre.*) A horn.

Corne de Chasse. (*Fre.*) The horn of the chase; a French horn.

Corneous Instruments. Instruments of the horn species.

Cornet. The name of an organ stop consisting of several ranks of pipes; a wind instrument of the oboe class, now little known, which gave place, a century or more ago, to the hautboy; a species of trumpet used in brass bands.

Corneta. (*Spa.*) Cornet; a French horn.

- Cornet a Bouquin.** (*Fre.*) Early name for the cornet.
- Cornet a Pistons.** (*Fre.*) A species of trumpet with valves.
- Cornet, Bass.** An ancient instrument consisting of a serpentine tube four or five feet in length, gradually increasing in diameter from the mouth-piece towards the end.
- Cornete.** (*Spa.*) A small horn; a bugle.
- Corneter.** A cornet player.
- Cornetica.** (*Spa.*) A small cornet.
- Cornetist.** A performer on the cornet.
- Cornet Stop.** An organ stop consisting of five pipes to each note.
- Cornetta.** (*Ita.*) A pipe or English flute; a cornet.
- Cornet, Tenor.** An old style of cornet, formed of a curved tube three feet in length, with a diameter increasing from the mouth-piece to its end.
- Cornettino.** (*Ita.*) A small cornet.
- Cornetto.** (*Ita.*) A cornet; a small horn.
- Cornet, Treble.** An old form of cornet, consisting of a curved tube about three feet in length.
- Corneur.** (*Fre.*) A horn blower.
- Cornezuelo.** (*Spa.*) A bugle.
- Corni.** (*Ita.*) The horns.
- Cornicello.** (*Ita.*) A small horn; a cornet.
- Cornist.** A performer on the horn.
- Corniste.** (*Fre.*) A player upon the horn.
- Cornmuse.** A Cornish pipe, similar to a bagpipe.
- Corno.** (*Ita.*) A horn.
- Corno Bassetto.** (*Ita.*) A species of clarinet a fifth lower than the C clarinet.
- Corno Basso.** (*Ita.*) A bass horn; an improved serpent.
- Corno Cromatico di Tenore.** (*Ita.*) The chromatic tenor horn.
- Corno di Bassetto.** (*Ita.*) A basset horn.
- Corno di Caccia.** (*Ita.*) A French horn.
- Corno in B Basso.** (*Ita.*) A low B horn.
- Corno Inglese.** (*Ita.*) An English horn.
- Corno Quarto.** (*Ita.*) The fourth horn.
- Corno Quinto.** (*Ita.*) The fifth horn.
- Corno Sordo.** (*Ita.*) A horn with dampers.
- Coro.** (*Spa. and Ita.*) Choir; chorus; verses designed for a choir; an ancient dance.
- Corobasnas.** (*Iri.*) An ancient instrument formed of two circular pieces of brass, strung together by wire of the same material, and used for marking time.
- Corodica.** A vocal performance by more than one voice; chorus singing.
- Coro-Favorito.** (*Ita.*) A chorus in which the best voices and instruments are employed.
- Coromelon.** (*Grk.*) A brazen bell much used by the ancients.
- Corona.** (*Ita.*) A pause or hold (113).
- Coronata.** (*Ita.*) A pause (113).
- Coronet.** A hold.
- Coro Primo.** (*Ita.*) The first chorus.
- Coro-Recltante.** (*Ita.*) A chorus comprising the best voices and instruments; the little chorus.
- Coro Spezzato.** (*Ita.*) A composition for two, three, or four choruses.
- Corps.** (*Fre.*) The body of a musical instrument; a band or company of musicians.
- Corps de Ballet.** (*Fre.*) A general name for the performers in a ballet.
- Corral.** (*Spa.*) The pit of an opera or play-house.
- Corrente.** (*Ita.*) An old dance tune in triple time.
- Corrido.** (*Spa.*) A merry song, accompanied with the guitar.
- Corybant.** (*Grk.*) A priest of Cybele in Phrygia, whose rites were celebrated with enthusiastic dances, to the sound of the drum and the cymbal.
- Coryphæus.** (*Lat.*) A conductor of a choir; chief of the chorus.
- Coryphee.** (*Fre.*) The leader of the groups of dancers.
- Cosaque.** (*Fre.*) A dance; the Cossack dance.
- Costilla.** (*Spa.*) The triangled part of an organ bellows.
- Cote de Luth.** (*Fre.*) A portion of the body of a lute.
- Cotil.** An abbreviation of *Cotillon*.
- Cotillon.** (*Fre.*) A lively and animated dance in $\frac{6}{8}$ time.
- Cottage Pianoforte.** An upright pianoforte.
- Couched Harp.** The original name of the spinet.
- Coule.** (*Fre.*) A group of two notes connected by a slur.
- Couler.** (*Fre.*) To slide; to slur.
- Counter.** Name given to an under part; counter tenor.
- Counter Bass.** A second bass, where there are more than one in the same performance.
- Counter Dance.** A dance in which the persons are arranged in opposite positions.
- Counter Fugue.** A fugue in which the subjects move in contrary directions.
- Counterpart.** A part to be applied to another, as the bass is the counterpart to the treble.

Counterpoint. The combination and modulation of sounds either consonant or allowably discordant.

Counterpoint, Double. A counterpoint which admits of an inversion of the parts.

Counterpoint, Equal. Compositions in two, three, four, or more parts, consisting of notes in equal duration.

Counterpoint, Florid. Figured counterpoint.

Counterpoint, Fugued. Counterpoint in four, five, six, or seven parts, the only counterpoint in use previous to the eighteenth century.

Counterpoint, Inverted. A species of counterpoint in which the parts are not only reversed towards each other, but are also conducted, step by step, in a contrary direction.

Counterpoint, Plain. Simple counterpoint.

Counterpoint, Quadruple. Counterpoint in four parts, admitting of twenty-four different inversions.

Counterpoint, Simple. That counterpoint in which note is set against note, and which is called simple, in opposition to more elaborate composition, known as figurative counterpoint.

Counterpoint, Single. A counterpoint concerned only in the inversion of two or more real parts.

Counterpoint, Triple. A counterpoint in three parts, all of which are invertible.

Counterpoint, Unequal. Compositions in notes of unequal duration.

Counter Subject. The first part of a fugue when continued along with the subject.

Counter Tenor. The highest adult male voice, and the lowest female voice.

Counter Tenor Clef. The clef when placed on the third line, in order to accommodate the counter tenor voice (50).

Counter Tenor Voice. That male voice which ranks in height next above the tenor voice; the lowest female voice.

Counter Theme. Second subject.

Counter Tones. The deepest tones on the pianoforte, beginning at C, and continuing to the next C.

Country Dance. Any lively, pointed air, calculated for dancing, not confined to any particular measure.

Coup de Baguette. (*Fre.*) Beat of the drum.

Coup de Cloche. (*Fre.*) Stroke of a bell.

Coupler. A draw stop in an organ by which two rows of keys may be so connected that they may be both played at the same time; copula.

Couplet. A division of a hymn, or ode, in which an equal number or measure of

verses is in each part called a strophe; two verses or lines of poetry forming complete sense.

Coupleter. (*Fre.*) To make a song.

Coups d'Archet. (*Fre.*) Strokes of the bow; ways of bowing.

Courant. (*Fre.*) A melody, or air, of three crotchets in a bar, moving by quavers, and consisting of two strains, each beginning with the last three quavers of the bar.

Courante. (*Fre.*) A sprightly dance; an old dance tune.

Courtaud. (*Fre.*) A courtant.

Courtaut. (*Fre.*) An ancient instrument, similar to the bassoon, but much shorter.

Covered Consecutives. Passages of harmony in which a third or a sixth moves to a fifth, that is, in which two consecutive fifths may be imagined, though they do not really exist.

Covered Octaves. Such octaves as become for the first time distinguishable when the interval of the two voices, proceeding in an exact movement by octaves, is filled up with unimportant notes.

Cowbrawl. A Swiss song or tune.

C. P. The initials of *Colla Parte*.

Cr. An abbreviation of *Crescendo*.

Cracovienne. (*Fre.*) A kind of dance which originated at Cracow.

Cravicembalo. (*Ita.*) A general name for all instruments of the harpsichord species.

Credo. (*Lat.*) One of the movements of the Catholic service, commencing with the word credo.

Creed. The Credo.

Crembala. An ancient instrument which resembled the castanets, and was the common accompaniment to female singers and dancers.

Cremona. (*Ita.*) An organ stop; the cromorna; the name of a superior make of violins made at Cremona, Italy.

Cremona Stop. A reed stop in an organ, in unison with the diapasons.

Cremorn. An organ stop of eight feet, of the reed kind.

Crepitaculum. (*Lat.*) A timbrel; a rattle.

Cres. An abbreviation of *Crescendo*.

Cres. al Forte, or Al ff. (*Ita.*) Increasing to loud, or as loud as possible.

Cres. al Fortissimo. (*Ita.*) Increasing to very loud.

Crese. An abbreviation of *Crescendo*.

Cresc. al Forte. (*Ita.*) An abbreviation of *Crescendo al Fortissimo*.

Crescendo. (*Ita.*) A word denoting a gradual increase of tone; sometimes expressed by a sign (101).

Crescendo al Fortissimo. (*Ita.*) A gradual increase of tone.

Crescendo-Diminuendo. (*Ita.*) An in-

- crease, immediately followed by a diminish (103).
- Crescendo e Diminuendo.** (*Ita.*) Increase the sound, and then diminish it (103).
- Crescendo e Incalzando Poco-a-Poco.** (*Ita.*) Increasing and hastening by degrees.
- Crescendo e poi Diminuendo.** (*Ita.*) Increase, and then diminish the sound (103).
- Crescendo fin al Fortissimo.** (*Ita.*) Increase until as loud as possible.
- Crescendo il Tempo.** (*Ita.*) An increasing rapidity of movement.
- Crescendo Nel Tempo e Nella Forza.** (*Ita.*) An increase in the time and strength of the tone.
- Crescendo Poco-a-Poco.** (*Ita.*) Increase the sound little by little.
- Crescent.** A Turkish instrument, formed of several small bells hung on an inverted crescent, fixed on the top of a staff about six feet high, and played by shaking it.
- Cres. Dim.** An abbreviation of *Crescendo e Diminuendo*.
- Cres. e Legato.** (*Ita.*) Crescendo and legato.
- Cretic.** A metrical foot consisting of a short or unaccented syllable, or tone, between two long or accented ones; an amphimacer.
- C, Reversed.** A sign in old music signifying a diminution of one half the value of the notes.
- Criard.** (*Fre.*) Shrill; squeaking.
- Crier.** (*Fre.*) To sing badly.
- Cries of London.** Musical phrases, or successions of sounds, in which London hawkers announce their several articles.
- Crinclin.** (*Fre.*) A screeking fiddle.
- Croche.** (*Fre.*) A quaver (18).
- Croche, Double.** (*Fre.*) A semiquaver (19).
- Croche Pointee.** (*Fre.*) Dotted quaver (36).
- Croche, Quadruple.** (*Fre.*) A semidemi-semiquaver (21).
- Crochet.** (*Fre.*) A crotchet (17).
- Croche, Triple.** (*Fre.*) A demisemiquaver (20).
- Crodhee.** (*Hin.*) The second of the Srooths, into which the Gundhar, or third note in the Hindoo scale, is divided.
- Croma.** (*Ita.*) A quaver (18).
- Cromatic.** (*Ita.*) Chromatic.
- Crome.** (*Ita.*) Demi-crotchets, or quavers; a term which, when written under crotchets or minims, directs the divisions of those notes into demi-crotchets or quavers.
- Cromorna Stop.** The name of a reed stop in the organ, voiced like the oboe, but of a different quality, bearing the same relation to the oboe as the stopped diapason to the open; sometimes written *Cromona*.
- Cromorne.** (*Fre.*) The cromorna; an organ stop.
- Crooked Flute.** An Egyptian instrument in the form of a bull's horn; the phloxin.
- Crooked Horn.** Buccina; a wind instrument of the ancients, used for martial music.
- Crooked Trumpet.** An ancient instrument made of the horn of an animal; the crooked horn.
- Crooks.** Movable curved tubes applied to trumpets, horns, and similar instruments, to change their pitch, and adapt them to the key of the piece in which they are to be used.
- Croque-Note.** (*Fre.*) A poor musician; a person who strums.
- Croque-Sol.** (*Fre.*) A poor musician; a croque-note.
- Cross.** The head of a lute, that part in which the screws for tuning it are inserted; a mark placed over a note, signifying that it is to be played with the thumb (140).
- Cross Flute.** A transverse flute; a German flute.
- Crotales.** Little bells.
- Crotalia.** (*Lat.*) Jewels so worn that they jingle as they strike against one another.
- Crotalistris.** (*Grk.*) A woman who plays upon an instrument called crotalon; a female minstrel.
- Crotalo.** (*Ita.*) Castanet; cithern.
- Crotalum.** (*Grk.*) An ancient kind of castanet used by the Corybantes.
- Crotchet.** A note the length of which is one half that of the minim, and double that of the quaver; to play in a measured time (17).
- Crotcheted.** Having musical notation.
- Crotchet Rest.** A rest equal in duration to the length of a crotchet (29).
- Crowd.** An old English instrument, being an early form of the violin, having a deep, curved body.
- Crowdero.** A performer on the crowd.
- Crowle.** An English wind instrument of former times, a kind of brass flute or bassoon.
- Crowned Note.** A note marked with a crown, or hold (110).
- Crow Quills.** Quills attached to the wooden jacks of a harpsichord, the action of which upon the wires produces the sounds.
- Crowth.** (*Wel.*) An old Welsh instrument, having six strings, and somewhat resembling the violin.

Crucifixus. (*Lat.*) Part of the Credo in the Catholic service.

Cruit. (*Iri.*) An ancient musical instrument of the Irish.

Crupezia. (*Grk.*) The wooden clog used by the ancient musicians in beating time.

Crusma. (*Grk.*) A timbrel; a tabor; the sound of the organ or cymbal.

Crutchetam. Name originally given to the crotchet.

Cruth. (*Wel.*) The crowth, an old Welsh instrument.

Cruzado. (*Spa.*) Manner of playing the guitar.

C. S. The initials of *Con Sordino*.

Csardas. (*Hun.*) Hungarian dance, and its music.

C Schlüssel. (*Ger.*) The C clef (48).

Cto. An abbreviation of *Concerto*.

Cuclear. (*Spa.*) To sing as the cuckoo.

Cue. The words last spoken by an actor on the stage, serving as an intimation to the actor who is to follow when to appear, or what and when to speak; the part which an actor is to play in his turn.

Cuerno. (*Spa.*) A horn, or cornet.

Cumbe. (*Spa.*) A negro dance; the tune of the dance.

Cum Cantu. (*Lat.*) A phrase of the Catholic church service, meaning with song, or singing.

Cum Discantu. With vocal melody.

Cumodutee. (*Hin.*) The second of the Srootis into which the first note of the Hindoo octave is divided.

Cum Sancto Spiritu. (*Lat.*) Part of the Gloria.

Curtall. A wind instrument similar to the bassoon.

Curtle. A term applied to the distinctive feature of the lowest note of the bassoon.

Curule Song. A song said to have been composed by Olympus, possessing extraordinary powers of arousing the enthusiasm of its hearers.

Curve. The slur and a part of the hold.

Curved Horn. The corno di bassetto; the krumm horn.

Curved Scale. The scale of a pianoforte, in which the tuning pins and wrest plank are in a curved form.

Curve, Harp. The form in which the strings are arranged in the circular scale of a pianoforte.

Curve, Telemann's. A curve indicating a diminished triad, and employed to distinguish it from a minor third (121).

Custo. A character placed at the end of a line when the measure is not complete, to indicate the first note which is to follow on the next line (114).

Custos. (*Lat.*) A direct (114).

Cyclic Chorus. The chorus which performed the songs and dances of the dithyrambic odes at Athens, dancing round the altar of Bacchus in a circle.

Cyclicus. (*Lat.*) An itinerant maker and singer of ballads; a troubadour.

Cymbal. An ancient instrument, made of brass, similar to the kettle drums in present use, but generally smaller.

Cymbale. (*Fre.*) Cymbal.

Cymbalist. A performer on cymbals.

Cymbalistris. (*Lat.*) A woman who plays on the cymbal.

Cymbals. Metal plates used in military bands, which, on being struck together, produce a clashing sound.

Cymbalum. (*Lat.*) The cymbal; an instrument of antiquity, similar to the tympanus or drum.

Cymbalum Quatere. (*Lat.*) To play on a cymbal.

Cypher System. An old system of musical notation in which the notes were represented by numerals.

Cytara. The cithara.

Cyter. (*Dan.*) A cithern.

Cwibiaw. (*Wel.*) To quaver; to trill.

Cwyzaw. (*Wel.*) Cadence.

Czakan. The cane flute.

D.

D. THE second note in the natural diatonic scale of C, to which Guido Aretius applied the monosyllable RE. D, in music, marks in thorough basses what the Italians call *discanto*, and intimates that the treble ought to play alone, as T does the tenor, and B the bass. It is the supertonic, or second note. Employed in accordion music, D shows that the bellows are to be drawn.

Da. (*Ita.*) By, for; from.

Dabbudda. (*Ita.*) Psaltery; a species of harp.

D'abord tres lentement, et avec egalite. (*Fre.*) At first very slow and equal.

Da Camera. (*Ita.*) Composed for the chamber, or in the style of chamber music.

Da Capella. (*Ita.*) In the church style, or for the chapel.

Da Capo. (*Ita.*) From the beginning; an expression written at the end of a movement to indicate that the performer must return to and finish with the first strain, or until the sign (43) is reached.

- Da Capo al Fine.** (*Ita.*) An expression placed at the end of a movement, signifying that the performer must return to the first part, and conclude where the word "fine" is placed.
- Da Capo al Segno.** (*Ita.*) Repeat from the sign (43).
- Da Capo fin al Segno.** (*Ita.*) From the beginning to the sign (43).
- Da Capo senza Repetizione, e poi la Coda.** (*Ita.*) Begin again, but without any repetition of the strain, and then proceed to the coda.
- Da Capo Sign.** A mark placed before a certain note when a piece is to be repeated, not from any double bar, nor from the beginning, but from that note (43).
- D' Accordo.** (*Ita.*) In concord; in harmony.
- Dactilo.** (*Spa.*) Dactyl.
- Dactyl.** A metrical foot consisting of one long or accented syllable, and two short or unaccented ones.
- Dactylic Flute.** A flute consisting of unequal intervals.
- Dactylicus.** (*Lat.*) Of, or belonging to, a dactyl.
- Dactylion.** A machine for strengthening the fingers, and rendering them independent of each other in pianoforte playing.
- Dactyllique.** (*Fre.*) Dactylic.
- Dactylus.** (*Lat.*) A dactyl.
- Dada.** A term used in drum music to indicate the left hand.
- Dal.** (*Hun.*) Song.
- Dal.** (*Ita.*) From, or by.
- Dall.** (*Ita.*) From the; of the.
- Dalla.** (*Ita.*) Of the; from the.
- Dalle.** (*Ita.*) From the; of the.
- Dallo.** (*Ita.*) From the; of the.
- Dal Segno.** (*Ita.*) From the sign (43).
- Dal Segno alla Fine.** (*Ita.*) From the sign to the end.
- Dal Segno fin al Segno.** (*Ita.*) From sign to sign.
- Dal Teatro.** (*Ita.*) In the style of theatrical music.
- Dama.** (*Spa.*) An ancient Spanish dance.
- Damper Pedal.** That pedal of a pianoforte which raises the dampers from the strings, and thus allows them their full vibration.
- Dampers.** Certain movable parts of a pianoforte, covered with cloth, and by means of a pedal brought into contact with the wires, in order to deaden their vibration.
- Dämpfen.** (*Ger.*) To dampen; to deaden.
- Dance, Ariadne.** A Grecian dance.
- Dance, Country.** Any lively, pointed air, calculated for dancing, and not confined to any particular measure.
- Dance Melody.** Any composition suited to a dance.
- Dance, Morrice.** The Morris dance.
- Dance, Morris.** A dance in imitation of the Moors, usually performed with castanets, tambours, &c., by young men dressed in loose frocks adorned with bells and ribbons; the Morrice dance.
- Dance, Morriske.** The Morris dance.
- Dance Music.** Music of a lively, spirited style, suitable as an accompaniment for a dance.
- Dancerie.** A collection of dance tunes.
- Dances.** Certain tunes composed for, or used in dancing.
- Dance, Sword.** An old Spanish tune played on solemn occasions.
- Dance, Torch.** A dance of olden times, in which the dancers carried torches, accompanied by joyous music.
- Dancing Pages.** A company of ten or more boys who take a part in the services of the cathedral at Seville. Attired as pages, with castanets in their hands, they advance at a given signal, and dance a stately minuet, singing with the accompanying orchestra.
- Danse.** (*Fre.*) Dance.
- Danse, Contre.** (*Fre.*) A quadrille; a country dance.
- Danse de Matelot.** (*Fre.*) A dance similar to a hornpipe.
- Danza.** (*Spa.*) Dance.
- Danzetta.** (*Ita.*) A short dance.
- Darabukkeh.** A small drum used by the Egyptians.
- Dar fiato alla Tromba.** (*Ita.*) To blow the trumpet.
- Dar la Voce.** (*Ita.*) To strike or give the key note.
- Das erhöhte Sprachvermögen.** (*Ger.*) That music which arises from the strengthened accent of the words.
- Das Geläut der Abendglocken.** (*Ger.*) A curfew; the bells with which a curfew is rung.
- Dash.** The line drawn through a figure in thorough bass, in order to raise the interval designated by that figure half a tone (117); a heavy line after a group of notes, signifying that the group is to be repeated.
- Das Harpeggiere.** (*Ger.*) The arpeggiamento; arpeggio.
- Dashes.** Perpendicular strokes, usually termed staccato marks, placed over notes to signify that they are to be performed in a short, distinct, and pointed manner (75).
- Das Lob Gottes Singen.** (*Ger.*) To sing to the praise of God.
- Das Positiv einer Orgel.** (*Ger.*) Choir organ.
- Dasselbe.** (*Ger.*) The same.
- Das Setzen der Ton Zeichen.** (*Ger.*) Note; tonic note.
- Das Singen.** (*Ger.*) Singing; chanting.
- Das Solfeggiren.** (*Ger.*) Solfaing.

- Das Trillern.** (*Ger.*) Trilling; quavering; to make a cadence; a shake.
- Das Trommeln.** (*Ger.*) The drumming.
- Da Suonar.** (*Ita.*) To sound or play.
- Das Waldhorn Blaser.** (*Ger.*) To wind the horn.
- Das Wirbeln.** (*Ger.*) The roulade; trilling; quavering.
- Da Teatro.** (*Ita.*) For the theatre.
- Datis.** (*Grk.*) The song of mirth.
- Dauer.** (*Ger.*) The duration or length of notes.
- Daul.** (*Tur.*) A large drum used by the Turkish soldiers.
- Daumenklapper.** (*Ger.*) Castanets.
- Daumklappern.** (*Ger.*) Thumb rattles; castanets.
- Daybreak Song.** Among ancient Saxon ecclesiastics, a species of song employed at daybreak; a matin song.
- D. C.** The initials of *Da Capo*.
- D Dur.** (*Ger.*) D major.
- Deaconing.** An old practice of reading each line of a hymn to be sung by the congregation; lining the hymn.
- Dead Accent.** An expression of tone produced on a violin by attacking the note boldly, pressing the bow with dead weight upon the string, thus instantly stopping the vibration.
- Debander.** (*Fre.*) To unbrace a drum.
- Debile.** (*Ita.*) Weakly; faintly.
- Debit.** (*Spa.*) A recitative.
- Debole.** (*Ita.*) Feeble.
- Debut.** (*Fre.*) A first appearance.
- Debutante.** (*Fre.*) One who makes a debut.
- Decachord.** An ancient instrument of ten strings; the decachordon.
- Decachordon.** (*Grk.*) A musical instrument with ten strings, called by the Hebrews *hasur*, of a triangular figure, with a hollow belly, and sounding from the lower part.
- Decani.** (*Lat.*) Priests; in cathedral music, a term used to indicate those passages that are to be sung by those singers only who are in holy orders.
- Decanto.** (*Lat.*) To sing or chant.
- Decastich.** A poem consisting of ten lines.
- Decasyllabic.** Having ten syllables.
- Decena.** (*Spa.*) Consonance made of an octave and a third.
- Deceptive Cadence.** A cadence in which the dominant chord, instead of resolving into the tonic, resolves into another harmony.
- Deceptive Modulation.** Any modulation by which the ear is deceived, and led to an unexpected harmony.
- De Chant Monotone.** (*Fre.*) Sing-song.
- Decima.** (*Lat.*) An interval composed of an octave and a minor.
- Decima.** (*Spa.*) A Spanish stanza of ten verses of eight syllables.
- Decima Acuta.** (*Lat.*) Tenth above.
- Decima Gravis.** (*Lat.*) Tenth below.
- Deciso.** (*Ita.*) In a bold, decided manner.
- Decissimo.** (*Ita.*) With the greatest decision and firmness of touch.
- Decke.** (*Ger.*) The belly of a violin, violoncello, &c.
- Declamando.** (*Ita.*) In the recitative style.
- Declamatio.** (*Ita.*) Recitative.
- Decoration.** (*Fre.*) Used by some French theorists in the sense of signature.
- Decorative Notes.** Appoggiaturas; notes not essential, but added as embellishments (64).
- Deer.** An abbreviation of *Decrescendo*.
- Decres.** An abbreviation of *Decrescendo*.
- Decrescendo.** (*Ita.*) Diminishing the intensity or force of the sound (102).
- Decrescendo-Crescendo.** (*Ita.*) Diminishing, and then gradually increasing the sound (104).
- Decrescendo sin al Pianissimo.** (*Ita.*) Diminishing to the softest piano.
- Deduction.** (*Spa.*) The natural progression of sounds.
- Deduttione.** (*Ita.*) A term applied by Guido to the rise of the voice in pronouncing the scale.
- Deep.** A term applied to notes which, in comparison with others, are low, or grave.
- Defettiva Quinta.** (*Ita.*) A defective or false fifth.
- Deficiendo.** (*Ita.*) Extinguishing.
- Degli.** (*Ita.*) Of the. ✓
- Degree.** (*Fre.*) A step or degree of the staff.
- Degree.** The difference of position or elevation between two notes; each line and space of the staff.
- Degree, Conjunct.** A degree in which two notes are so situated as to form the interval of a second.
- Degree, Disjunct.** A degree in which two notes are so situated as to form the interval of a third, or any greater interval.
- Degree, Half.** A semitone.
- Degrees, Conjoint.** Two notes immediately following each other in the order of the scale.
- Deh Lehrer.** (*Ger.*) The teacher.
- Del.** (*Ita.*) An abbreviation of *Della* and *Dello*.
- Delassement.** (*Ita.*) An easy and agreeable musical exercise.
- Deliberatamente.** (*Ita.*) With deliberation.

Deliberato. (*Ita.*) Deliberately.

Delicatamente. (*Ita.*) Delicately.

Delicatissimo. (*Ita.*) With extreme delicacy.

Delicato. (*Ita.*) Delicate.

Delic. (*Fre.*) Tender; fine; neat.

Delivery. The adaptation, as perfectly as possible, of the motions of respiration to the emission of sound, so as to bring out the power of the latter without carrying it to that degree of effort which causes it to degenerate into a cry.

Deliziosamente. (*Ita.*) Deliciously; sweetly.

Della. (*Ita.*) Of the; by the.

Bello. (*Ita.*) Of the; by the.

Delyn. (*Wel.*) Name given by the Welsh to their harp.

Demanche. (*Fre.*) A shift.

Demanchement. (*Fre.*) Shifting.

Demancher. (*Fre.*) To change the position of the hand on the guitar, violin, &c.; to shift.

Demi. Half.

Demi Cadence. A half cadence in harmony.

Demi Croche. (*Fre.*) A quaver; a half crotchet (18).

Demi Ditone. (*Fre.*) A minor third.

Demi Fort. (*Fre.*) Half loud.

Demi-Legato Touch. A touch indicated by dots, and played by gently raising the hand, moving it from the wrist, and pressing the fingers upon the keys, giving to each three fourths of the length of tone allowed by the time (74).

Demi Mesure. (*Fre.*) A semibreve rest (27).

Demi Pause. (*Fre.*) A minim rest (28).

Demiquart de Soupir. (*Fre.*) A demisemiquaver rest (32).

Demiquaver. A semiquaver (19).

Demisemidemiquaver. A note having five lines, or tails, attached to it, and equal in value to one eighth of a demiquaver (22).

Demisemiquaver. A thirty-second note, equal in duration to one half the semiquaver (20).

Demisemiquaver Rest. A thirty-second rest; a rest of equal duration with a demisemiquaver (32).

Demi Soupir. (*Fre.*) A quaver, or eighth note rest (30).

Demi-Staccato Touch. The striking of the key forcibly, and sliding off of the finger, giving to each note one half the length of tone allowed by the time; a form of staccato indicated by dots instead of the usual staccato marks (76).

Demi Ton. (*Fre.*) A semitone.

Demi Tone. An interval of half a tone.

Demitrule. (*Grk.*) Harvest hymn of the Greeks and Romans, in honor of Ceres and Bacchus.

Den Schlagen. (*Ger.*) To beat time.

Dental Sound. A sound articulated in part by the aid of the teeth.

Den Ton Andern. (*Ger.*) To change the tone.

Den Ton Aufechten. (*Ger.*) To give the tone.

Den Ton Angeben. (*Ger.*) To sound—A on the violin or violoncello; to sound the key note.

Den Ton Nicht Halten. (*Ger.*) To get out of tune.

Den Ton Verstärken. (*Ger.*) To swell the sound; to give greater fulness of tone.

Den Zapfenstreich Trommeln. (*Ger.*) To beat the tattoo.

Deploation. A dirge; a mournful strain.

Depressio. (*Ita.*) The fall of the hand in beating time.

Depression. The lowering of a tone.

Depression, Chromatic. The depression of a tone by a chromatic transposition sign.

De Profundis. (*Lat.*) One of the seven penitential psalms.

Der Bezifferte Bass. (*Ger.*) The figured bass.

Der Bezolleneiner Gelge. (*Ger.*) The strings of a violin.

Derbouka. (*Ara.*) A musical instrument of the Arabs, consisting of a large earthen vessel with a long neck, the bottom of which has been broken out, and replaced by a parchment, played on by beating alternately with the ends of the fingers of both hands; the tarabouk.

Der Ein der Bindes. (*Ger.*) An opening in the sound board of an organ.

Der Fiedelbogen. (*Ger.*) Bow of a violin.

Der F Schlüssel. (*Ger.*) The bass clef (53).

Dergleichen. (*Ger.*) The same.

Derive. (*Fre.*) Derivative.

Derivative Chords. Those chords which are derived from fundamental chords.

Derivative, First. The first combination from primitive notes.

Derivative Notes. Accented or harmonic notes of a bass which are not fundamental.

Der Schuler. (*Ger.*) The scholar.

Der Schuler Muss anfangs laut dazu zahlen. (*Ger.*) The pupil must in the beginning count the time aloud.

Der Stimmer eines Tonwerkzeuges. (*Ger.*) The tuner of an instrument; a tuning instrument.

Der Ton. (*Ger.*) The tone; the note.

Der Wirbel an Orgelpfeifen. (*Ger.*) Stopper, or plug, in an organ pipe.

Der Wirbelkasten einer Gelge. (*Ger.*) The hollow of the neck of a violin.

Des. (*Ger.*) D flat.

Desaccord. (*Fre.*) Discord.

Desaccorde. (*Fre.*) Out of tune.

Desaccorder. (*Fre.*) To put out of tune.

Desacordar. (*Spa.*) To make discord.

Desafinar. (*Spa.*) To be out of tune; in-harmonious.

Descant. A melodious display of successive notes, extemporaneously sung or played to a given bass; among old authors, the art of composing in parts.

Descant Clef. The treble or soprano clef (46).

Descant, Double. Such an arrangement of the parts of a composition as admits of the treble, or of any high part, being converted into the bass, and vice versa.

Descant, Figurative. Figured descant.

Descant, Figurative. A descant admitting of an admixture of discords.

Descant, Figured. A form of descant which, instead of moving note by note with the bass, consists of a free and florid melody.

Descant, Florid. Figured descant.

Descant, Plain. A descant confined to a due series of concords; simple counterpoint.

Descend. To fall in tone; to pass from a higher to a lower tone.

Descendant. (*Fre.*) In descending.

Descender. (*Spa.*) Descending.

Descending. Passing from any note to one less acute.

Descendre. (*Fre.* and *Spa.*) The lowering of a tone.

Descendre d'un Ton. (*Fre.*) To sing a note lower.

Descent. The lowering of the tone of a voice or instrument to a note less acute.

Deschant. (*Fre.*) Descant.

Descriptive Accent. An accent portraying the minute shades of expression or sentiment of a composition.

Des Dur. (*Ger.*) D flat major.

Desenclavijar. (*Spa.*) To take the pins or pegs from an instrument.

Desentonacion. (*Spa.*) Dissonance.

Desentonamiento. (*Spa.*) Dissonance; excess in the tone of the voice.

Desentono. (*Spa.*) Disharmony; a harsh, rude tone of voice.

Deshecha. (*Spa.*) The burden of a song.

Design. Invention and management of a subject, the disposition of the various parts, and the general order of the whole; counterpoint.

Desk. A frame, or stand, upon which, for the convenience of the performer, the book or sheet of music is placed.

Des Moll. (*Ger.*) D flat minor.

De Sole filée d'Argent. (*Fre.*) Covered strings.

De Sons Varies. (*Fre.*) Many tuned.

Des Sons Rudes. (*Fre.*) Rough, harsh, grating sounds.

Dessous. (*Fre.*) Sub; below.

Dessus. (*Fre.*) The treble or upper vocal part.

Destemplar. (*Spa.*) To disharmonize.

Destemple. (*Spa.*) Discordance.

Destra. (*Ita.*) Right.

Destra Mano. (*Ita.*) The right hand.

Detache. (*Fre.*) Staccato; to detach.

Determinato. (*Ita.*) A delivery in exact time, and given firm and decided, with a strong prominence of the accented notes.

Detonner. (*Fre.*) To sing out of tune.

Deuteron. (*Lat.*) Of the second rank; a term given by old writers to the third and fourth tones of plain song.

Deuteros. (*Grk.*) Second; the numerical term by which the ancients marked the Æolian mode.

Deutlich. (*Ger.*) Distinctly.

Deutsche Flöte. (*Ger.*) A German flute.

Deux Cors. (*Fre.*) Two horns.

Deuxieme. (*Fre.*) Second.

Devotional Music. Vocal or instrumental music, adapted to public or private religious service.

Devozione. (*Ita.*) Devotion.

Dextra. (*Lat.*) The right hand.

Dextræ. (*Lat.*) Name given by the ancient Romans to the flute, fingered with the right hand, by those who played two flutes at the same time.

Dextre. (*Fre.*) Right.

D Flat. The flat seventh of E flat; the fourth flat introduced in modulating by fourths from the natural diatonic mode.

Dhu. (*Hin.*) A syllable applied to the sixth note of the Hindoo scale in solfaing.

Dhyvut. (*Hin.*) The name of the sixth note in the Hindoo musical scale.

Di. (*Ita.*) Of.

Dia. (*Grk.*) Through; throughout.

Diaconicon. (*Grk.*) The Collects; the book of service used by the Greek church.

Diacoustics. (*Grk.*) The science which treats of the properties of sounds refracted in passing through media of different densities; diaphonics.

Diafoni Suoni. (*Ita.*) Discordant sounds.

Diagonal Stroke. A transverse, heavy stroke, with a dot on each side, denoting the repetition of the previous measure, or of the previous group of notes in the same measure (61, b).

Diagram. The name given by the ancients to their table, or model, representing all the sounds of their system.

Diagramma. (*Grk.*) Diagram; score.

Dialogo. (*Ita.*) A dialogue; a piece or passage in which two or more parts are so constructed as to respond to one another.

Dialogue. A vocal or instrumental composition of two parts, in which the performers, through the greater portion of the piece, sing or play alternately, yet occasionally unite.

Diana. (*Spa.*) A drum-beat.

Diane. (*Fre.*) The beat of a drum at break of day.

Diap. An abbreviation of *Diapason*.

Diapase. (*Grk.*) Diapason.

Diapason. (*Lat.*) In the ancient Greek system, the interval of the octave; the rule or scale by which the measures of musical instruments are determined; certain stops in an organ, so called because they extend through the whole scale of the instrument.

Diapason, Bis. Twice, or double diapason; twice through the octave; a double octave.

Diapason-Diaex. A species of compound concord, of which there are two kinds. — the greater, which is in the proportion of 10:3; and the lesser, in that of 16:5, called a thirteenth.

Diapason Diapente. (*Grk.*) The interval compounded of an octave and a fifth conjoined; a twelfth.

Diapason Diatessaron. (*Grk.*) The interval compounded of an octave and a fourth conjoined; an eleventh.

Diapason Ditone. A compound concord whose terms are in the proportion of 10:4, or 5:2.

Diapason, Semi-Ditone. A compound concord whose terms are in the proportion of 12:5.

Diapason Stop, Open. An organ stop, the pipes of which are open at the top, and generally made of metal.

Diapason Stops. Organ stops that run through the whole register of the key board.

Diapason Stop, Stopped. An organ stop having its pipes closed at their upper end with a wooden plug, by which it is tuned, and its tones rendered soft and mellow.

Diapente. (*Grk.*) A perfect fifth.

Diapentissare. (*Grk.*) A method of descending by fifths.

Diaphona. (*Grk.*) A composition for two voices.

Diaphonia. (*Grk.*) Rules for the use of the organ in connection with vocal music.

Diaphonica. (*Grk.*) A dissonant interval.

Diaphonics. (*Grk.*) The science, or doctrine, of refracted sounds.

Diaphonoi. (*Grk.*) A general name for all dissonant intervals; a composition in two parts.

Diaphony. (*Grk.*) Dissonant intervals; a composition in two parts.

Diaschisma. (*Grk.*) In ancient music, an interval forming the half of a minor semitone.

Diastaltic. (*Grk.*) Dilating; a term applied by the ancient Greeks to the major third, major sixth, and major seventh, because they are extended or dilated intervals.

Diastem. (*Grk.*) An interval or space.

Diastema. (*Grk.*) Interval.

Diatessaron. (*Grk.*) A perfect fourth; the concord or harmonic interval, composed of a greater tone, a lesser tone, and one greater semitone.

Diatessaronarc. (*Grk.*) An expression implying singing in fourths.

Diatonic. Proceeding in the order of tones; denoting the natural scale, which, proceeding by degrees, includes both tones and semitones.

Diatonically. Harmoniously; musically.

Diatonic Flute. A flute capable of producing the various shades or differences of pitch requisite to produce all the major and minor diatonic scales in perfect tune.

Diatonic Genus. A melody produced by the common arrangement of the diatonic scale.

Diatonic Melody. A melody in which no tones are used which are foreign to the key.

Diatonico. (*Ita.*) Diatonic.

Diatonic Scale. A melodic representation of the seven gradations of tone, arranged in conformity with some particular key.

Diatonic Scale, Major. That in which the semitones fall between the third and fourth, and seventh and eighth notes, both in ascending and descending.

Diatonic Scale, Minor. That in which the semitones fall between the second and third, and seventh and eighth, in ascending, and between the fifth and sixth, and second and third, in descending.

Diatonic Sharp. Ptolemy's proportions of the intervals; *diatonum intensum*.

Diatonique. (*Fre.*) Diatonic.

Diatoniquement. (*Fre.*) In a diatonic scale.

Diatonum. (*Lat.*) Plain song.

Diatonum Intensum. (*Lat.*) The name given by musical theorists to those famous proportions of the intervals proposed by Ptolemy in his system of that name.

Diazeutic. (*Grk.*) In the ancient Greek system, a tone located between two fourths, and which, upon being joined to either, forms a fifth.

Diazeuxis. (*Grk.*) Division; name given by the ancients to the tone which separates two disjunct tetrachords.

Dibattitojo. (*Ita.*) Cithern; lute; large guitar.

Di Bravura. (*Ita.*) In bravura style with vigor and boldness.

Dichen. (*Ger.*) A ditty; a small poem to be sung.

Dichord. (*Grk.*) A two-stringed lyre.

Dicht. (*Dut.*) A little poem to be sung; a ditty.

Dichten. (*Ger.*) To compose metrically.

Dichtung. (*Ger.*) Poetry; poetical composition.

Dieis. (*Ger.*) G double sharp.

Didactic Exercises. Compositions designed to impart a correct knowledge of musical execution.

Didactic Music. Scales and exercises for instruction and practice.

Die Bierte. (*Ger.*) The subdominant.

Die Erste, obere Stimme. (*Ger.*) The first part.

Die Erste Violine. (*Ger.*) The first violin.

Die Gesammten Stimme. (*Ger.*) The chorus.

Die Glocken Tönen. (*Ger.*) The bells ring.

Die Grosse Bassgeige. (*Ger.*) Double bass.

Die Grosse Davidsharpe. (*Ger.*) The musical harp.

Die Grosse Sechste. (*Ger.*) The major sixth.

Die Grosse Terzle. (*Ger.*) The major third.

Die Kleine Bassgeige. (*Ger.*) Violoncello.

Die Kleine Sechste. (*Ger.*) The minor sixth.

Die Kleine Terzle. (*Ger.*) The minor third.

Die Note Hervorgehoben. (*Ger.*) The note must be accented.

Die Orgelpfeifen Verlegen. (*Ger.*) To put lips on organ pipes.

Die Orgel Rauscht. (*Ger.*) The organ sends forth its swelling sounds.

Diesare. (*Ita.*) To raise the pitch of a note by means of a sharp.

Diese Arie geht auf B Moll. (*Ger.*) This air is in the key of B flat.

Dieser. (*Fre.*) By means of a sharp elevating the pitch of a note; to sharpen.

Dieser Flötenspieler hat einen vortrefflichen Ansatz. (*Ger.*) This flute player has an excellent embouchure, a good lip, a rich tone.

Diesi. (*Spa.*) The smallest and simplest division of a tone.

Dies Iræ. (*Lat.*) A principal movement in a requiem.

Diesis. (*Grk.*) A small interval used in the mathematical computations of intervals; the elevation of a note above its natural pitch; a quarter of a tone.

Dies, Music. Steel punches, on one end of which the characters used in music are cut, for the purpose of stamping music plates.

Die Sorgen Versingen. (*Ger.*) To sing away care.

Die Stimme Abverdienen. (*Ger.*) To modulate the voice.

Die Stimme einer Geige. (*Ger.*) Sounding post of a violin.

Die Stimme Heben. (*Ger.*) To raise the voice.

Die Stimmen Ausschreiben. (*Ger.*) To copy the parts.

Diestra. (*Spa.*) The right hand.

Die Tiefe Wieberstimme. (*Ger.*) Counter tenor.

Die Tone Abstand. (*Ger.*) To play staccato.

Die Vier Stimmen, der Diskant, der Alt, der Tenor, und der Bass. (*Ger.*) The four voices, — the treble, the alto, the tenor, and bass.

Die Walze. (*Ger.*) The barrel of a hand organ.

Dieze. (*Fre.*) A sharp (55).

Dieze, Double. (*Fre.*) Double sharp (58).

Die Zeit Versingen. (*Ger.*) To pass the time in singing.

Diezeugmenon. (*Grk.*) The third tetrachord disjoined from the second.

Diezeutic. (*Grk.*) A term applied in the ancient Greek music to a tone which disjoined two fourths, one on each side of it, and which on being joined to either made a fifth.

Die Zunge an den Schnarrenden Orgelpfeifen. (*Ger.*) Tongue in the trumpet-like organ pipes; the reed stop of an organ.

Die Zunge einer Hoboe. (*Ger.*) Reed or mouth-piece of a hautboy.

Diff. (*Tur.*) An Oriental instrument resembling the tambourine.

Differentia. (*Grk.*) A ratio measuring an interval.

Digital Exercises. Exercises for the purpose of rendering the action of the fingers independent.

Di Grade. (*Ita.*) A regular succession of notes according to the scale.

Di Grado. (*Ita.*) By degrees, in opposition to moving by skips.

Di Grado Ascendente. (*Ita.*) A series of notes of regular ascent.

Di Grado Descendente. (*Ita.*) A series of notes of regular descent.

Digressing. The act of moving from one key into another to return to the first.

Digressione. (*Ita.*) A deviation from the regular course of the piece.

Dilambus. A metrical foot consisting of two iambuses.

Dilettant. (*Ger.*) An amateur; a dilettante.

Dilettante. (*Ita.*) A lover of music; one who, though not a professor, is interested in the advance of musical art.

Dilettevolmente. (*Ita.*) Agreeably ; pleasantly.

Diligenza. (*Ita.*) Diligence.

Diligenza, Con. (*Ita.*) In a studied, diligent manner.

Dimuendo. (*Ita.*) A gradual dying away of the tone till it arrives at extinction.

Dim. An abbreviation of *Diminuendo*.

Dimeter. A poetic measure of four feet ; a series of two metres.

Dimin. An abbreviation of *Diminuendo*.

Diminish. To take from a note by a sharp, flat, or natural.

Diminished. Somewhat less than perfect.

Diminished Chords. Chords which are somewhat less than perfect.

Diminished Fifth. An interval containing two whole tones and two major semitones.

Diminished Fourth. Two whole tones and a semitone.

Diminished Imitation. A style of imitation in which the answer is given in notes of less value than those of the subject.

Diminished Interval. An interval which, by the application of a sharp or natural to the lower tone, or of a flat or natural to the upper tone, becomes contracted within its natural space or compass.

Diminished Octave. An interval containing four whole tones and three major semitones.

Diminished Second. An interval of conjoint degree, containing four commas.

Diminished Seventh. A dissonant seventh, consisting of three tones (two minor and one major) and three major semitones.

Diminished Sixth. A dissonant sixth, composed of two tones and three major semitones.

Diminished Third. A dissonant third, consisting of two major semitones.

Diminished Triad. The triads upon the seventh degree of the major scale, and upon the second and seventh degrees of the minor scale, sometimes called the false triad.

Diminucion. (*Spa.*) A diminishing.

Diminue. (*Fre.*) Diminished, in regard to intervals and chords.

Diminuendo. (*Ita.*) This term implies that the quantity or intensity of tone must be gradually diminished.

Diminuendo-Crescendo. (*Ita.*) A diminution followed by an increasing of tone.

Diminuer. (*Fre.*) To diminish.

Diminuir. (*Spa.*) To diminish, as applied to intervals, chords, &c.

Diminuito. (*Ita.*) Diminished, in regard to intervals and chords.

Diminutio. (*Lat.*) Diminution ; the imi-

tation of, or reply to, a subject in notes of half the length or value of those of the subject itself.

Diminution. Imitation of a given subject by means of notes of shorter duration.

Diminution, Figures of. Those numerical characters which reduce the time of the notes over which they are placed one third of their relative length.

Diminutions. A term applied in the sixteenth century to variations.

Diminuzione. (*Ita.*) A diminution.

Di Molto. (*Ita.*) An expression which serves to augment the signification of the word to which it is added.

Din. A loud or rattling noise ; a violent and continued sound.

D in Alt. (*Ita.*) The fifth note in alt ; the twelfth above the G, or treble clef note.

D in Altissimo. (*Ita.*) The fifth note in altissimo ; the twelfth above G in alt.

D' Inganno. (*Ita.*) An unexpected ending.

Ding-Dong. The monotonous ringing of a bell.

Dinner Call. A drum-beat calling the soldiers into a line for dinner.

Direct. A character placed at the end of a staff, on that line or space corresponding to that occupied by the note, to apprise the performer of the first note in the staff that follows (114).

Directeur. (*Fre.*) The director or conductor of a musical performance.

Direct Interval. An interval which forms any kind of harmony, or the fundamental sound which produces it.

Directive Terms. The terms by which are disclosed the character and movement of a piece of music.

Direct Motion. Parallel or similar motion ; the motion of two or more parts in harmony, moving in the same direction, both up or both down.

Director. One who arranges the order of a concert, and directs the performance ; a conductor.

Director, Hand. A chiroplast.

Direct Turn. A turn expressed by the sign (79) over a note, consisting of four notes, namely, the note above that over which the sign is written, then the principal note, and the note below it, ending with the principal note (80).

Direttore della Musica. (*Ita.*) A director of a musical performance.

Dirge. A vocal or instrumental composition designed to be performed at a funeral, or in commemoration of the dead.

Diritta. (*Ita.*) The gradual rise or fall of the voice.

Dis. (*Ger.*) D sharp.

Disaccordare. (*Ita.*) To be out of tune.

Disallowance. Any anomalous formation or succession of chords ; two succeed-

ing eighths, or two consecutive perfect fifths, in the same direction.

Disallowed Octaves. False octaves; progressions of two voices in exact movement by octaves.

Disarmonico. (*Ita.*) Discordant; inharmonious.

Discant. (*Lat.*) The upper part; the art of composing in parts; descant; an extemporaneous or other counterpoint on a given subject.

Discantar. (*Spa.*) To discant; to sing in parts; to run a division or variety upon notes; to chant.

Discant Clef. The treble or soprano clef (46).

Discante. (*Spa.*) Treble; concert, especially of stringed instruments; a small guitar.

Discantus. (*Lat.*) Descant; a singing apart; a singing in parts; a piece of music in parts.

Discharger. A key placed on the bellows of an accordion, which, serving as an escape for the air, allows the requisite action of the bellows without producing sound.

Discord. A dissonant or inharmonious combination of sounds; an interval whose extremes do not coalesce.

Discordant. A term applied to all dissonant and inharmonious sounds, whether successive or simultaneous.

Discordare. (*Ita.*) To be out of tune.

Discorde. (*Fre.*) Discord.

Discorder. (*Fre.*) To be discordant.

Discordia. (*Lat.*) A dissonant combination of sounds.

Discord Prepared. A discord the discordant note of which has been recognized in a concord.

Discords of Irregular Transition. Passing notes introduced on the strong parts of a measure.

Discords of Regular Transition. After notes; passing notes introduced on the weak parts of a measure.

Discords of Suspension. Discords formed by continuing one or more notes of any one chord into the next chord, to which they are extraneous, so as by these notes to delay or suspend for a moment the notes of this latter chord.

Discords of Syncopation. Discords which constitute a part of the radical harmony.

Discors. (*Lat.*) Wanting concord; inharmonious.

Discrete Sounds. A movement of the voice which leaps at once from one line of pitch to another.

Discreto. (*Ita.*) With discretion.

Dis Diapason. (*Grk.*) A double octave.

Diseurs. (*Fre.*) Name formerly given to French romancers who, in a kind of chant, recited their metrical histories.

Disharmonic. (*Ger.*) Disharmony.

Disharmonisch. (*Ger.*) Unharmonious.

Disharmony. Want of harmony; a discord.

Disinvolto. (*Ita.*) Free; off-hand; bold.

Disjunct. A term formerly applied by the ancient Greeks to those tetrachords which were so disposed with respect to each other that the gravest note of any tetrachord was one note higher than the acutest note of the tetrachord immediately beneath it.

Disjunct Degree. A degree in which two notes are so situated as to form the interval of a third, or any greater interval.

Disjunct Succession. A succession of sounds in melody, passing from one degree to another, without touching the intermediate degrees.

Dis Moll. (*Ger.*) D sharp minor.

Dison. (*Spa.*) Harsh, dissonant tone.

Disonancia. (*Spa.*) Dissonance.

Disonante. (*Spa.*) Dissonant; inharmonious.

Disonanza. (*Ita.*) Dissonance.

Disonar. (*Spa.*) To disagree in sound.

Disonare. (*Ita.*) To sound inharmoniously.

Disono. (*Spa.*) Dissonant.

Di Sopplano. (*Ita.*) Low; with a low voice.

Di Sopra. (*Ita.*) Above.

Disperato. (*Ita.*) Despairingly.

Dispersed Harmony. That harmony in which the notes forming the different chords are separated from each other by wide intervals.

Dispersed Position. A term given to a chord when its tones are remote from each other.

Disponde. In Greek and Latin poetry, a double spondee, comprising four long syllables.

Disruption of Chords. Harmonic figuration; the progression of a chord from one tone to another of the same chord, thence passing similarly through successive different chords.

Dissolution. A term used in the ancient Greek music when a sound in the enharmonic genus is lowered three dieses.

Dissonance. An interval or chord displeasing to the ear; two sounds not accordant.

Dissonans. (*Ger.*) Dissonance; discord.

Dissonant. An inharmonious combination of sounds.

Dissonant Concord. All concords except the perfect concord and its derivatives.

Dissonante. (*Fre.*) A general term applied to all disagreeable intervals.

Dissonant Sixths. The diminished sixth, composed of two tones and three

major semitones, and the superfluous sixth, composed of four tones and a major and a minor semitone.

Dissonanza. (*Ita.*) A discord.

Dissoner. (*Fre.*) To be dissonant, discordant.

Dissoniren. (*Ger.*) To be discordant.

Dissoni Suoni. (*Ita.*) Inharmonious sounds; discords.

Distance. An expression applied to the interval between any two disjunctive notes as, G in alto is said to be at the distance of a seventh from A above the treble clef note.

Distendente. (*Ita.*) Changes in the course of a piece.

Distich. A couplet.

Distico. (*Spa.*) A distich.

Distinetti Suoni. (*Ita.*) Distinct sounds; sounds sensibly distinguished one from another.

Distinto. (*Ita.*) Distinct; clear.

Distique. (*Fre.*) A distich.

Distrop. (*Ita.*) A song of two stanzas.

Distune. To untune; to throw out of tune.

Di Testa. (*Ita.*) Of the head, in speaking of the voice.

Dithyrambles. Songs sung in honor of Bacchus; poems written in a wild, enthusiastic style.

Dithyrambique. (*Fre.*) Wild, and full of transport.

Dithyrambus. (*Lat.*) A song in honor of Bacchus, full of wild transport.

Ditirambico. (*Ita.*) Relating to a dithyramb; wild; enthusiastic.

Ditirambo. (*Ita.*) A song to Bacchus.

Dito. (*Ita.*) The finger.

Ditone. (*Ita.*) Two whole tones, or a major third.

Ditone, Demi. (*Fre.*) A minor third.

Ditono. (*Ita.*) An interval of two notes.

Ditonum. (*Lat.*) An interval comprehending two tones.

Ditonus. (*Lat.*) The major third, or interval of two whole tones.

Ditrochee. A metrical foot consisting of two trochees.

Dittanacclasis. An instrument of the harpsichord and pianoforte class.

Dittled. A subject wrought into a ditty.

Ditty. A short, simple, plaintive air, or short ballad, containing a pathetic story; to warble.

Dittyng. The singing of ditties.

Div. An abbreviation of *Diast.*

Divan. (*Per.*) Among the Persians, a term applied to a series of poems with the distichs ending in every letter successively; a collection of the writings of a single author.

Diver. An abbreviation of *Divertissement.*

Diverberation. A sounding through.

Diverbia. (*Lat.*) Musical dramatic dialogues of the ancients.

Divertimento. (*Ita.*) A short, light composition, written in a familiar and pleasing style.

Divertissement. (*Fre.*) Certain airs and dances resembling a short ballet, introduced between the acts of the French or Italian opera; a composition in a light and pleasing style.

Divided Accompaniment. A form of accompaniment in which the intervals are taken by both hands, always maintaining the distance required by their rules.

Divine Music. One of the subdivisions of music among the ancients, comprehending the harmony supposed to exist among celestial minds.

Divisi. (*Ita.*) A word occasionally met with in orchestral parts, when a passage is written in octaves or other intervals. It implies that one half of the performers must play the upper notes, and the others the lower ones.

Division. The division of the intervals of an octave; a long series of notes so running into each other as to form one connected chain of sounds, and which in vocal music is applied to a single syllable; formerly, a species of variation upon a given subject.

Division. (*Fre.*) A double bar.

Division du Temps. (*Fre.*) Time table.

Division Marks. Figures with a curved line above them, showing the number of equal parts into which notes are divided, when, instead of 2, 4, or 8, they are divided into 3, 5, 7, 9, &c. (118).

Division of Time. A regulation of the length of sounds by a division of the time occupied in the performance of any given melody or harmony into regular portions called measures.

Divotamente. (*Ita.*) Devoutly.

Divoto. (*Ita.*) Devoutly; in a solemn style.

Divozione, Con. (*Ita.*) With religious feeling.

Dixiemes. (*Fre.*) Tenths.

D. M. The initials of *Destro Mano*, and of *Doctor of Music.*

D Moll. (*Ger.*) D minor.

Do. (*Ita.*) A syllable applied in solfaing to the note C.

Doblar. (*Spa.*) To toll or ring the passing bell.

Doble. (*Spa.*) A step in a Spanish dance.

Doehimus. (*Lat.*) A metrical foot consisting of five syllables.

Doctor of Music. A degree conferred by universities.

Doctor's Call. A drum-beat denoting the time for reporting the sick in camp.

Dodecachordon. (*Grk.*) The twelve modes of Aristoxenus.

Dodecupla di Crome. (*Ita.*) The triple $\frac{12}{8}$, in which twelve notes are required, instead of four, in common time.

Dodecupla di Semi Crome. (*Ita.*) The triple $\frac{12}{16}$, wherein there are twelve notes, instead of sixteen, in a bar of duple time.

Dolgte. (*Fre.*) Fingered.

Dolfter. (*Fre.*) Fingering; to finger.

Dolfts Fixes. (*Fre.*) Fixed fingers.

Dol. An abbreviation of *Dolce*.

Dolce. (*Ita.*) A soft and sweet style of performance.

Dolce con Gusto. (*Ita.*) In a soft, sweet style; with taste.

Dolce e Cantabile. (*Ita.*) Sweet; soft; in singing style.

Dolce e Lusingando. (*Ita.*) With a peculiarly soft and attractive expression.

Dolce e Placevolmente Expressivo. (*Ita.*) Soft, and with pleasing expression.

Dolce ma Marcato. (*Ita.*) Delicate and gentle, yet decided.

Dolce Maniera. (*Ita.*) A sweet, delicate, and finished manner of performance.

Dolcemente. (*Ita.*) In a sweet and graceful style.

Dolcezza. (*Ita.*) Sweetly and softly.

Dolcino. (*Ita.*) A small bassoon formerly much in use.

Dolcimello. (*Ita.*) A dulcimer.

Dolcino. (*Ita.*) A small bassoon.

Dolciss. An abbreviation of *Dolcissimo*.

Dolcissimo. (*Ita.*) With extreme sweetness.

Dolemmment. (*Fre.*) Dolefully; mournfully.

Dolent. (*Fre.*) Doleful; mournful.

Dolente. (*Ita.*) Grieving; mournful.

Dolentemente. (*Ita.*) Plaintively; mournfully.

Dolentissimo. (*Ita.*) The superlative of *dolente*.

Dolore. (*Ita.*) Sorrow; grief.

Dolorosamente. (*Ita.*) Dolorously.

Doloroso. (*Ita.*) A soft and pathetic style of execution.

Dolorously. In a dolorous, plaintive manner.

Domestici. (*Lat.*) Two of the four singers who act as assistants in the patriarchal church of Constantinople.

Dominant. A name given by theorists to the fifth note of any scale, so called from its governing the key-note in harmony.

Dominant Chord. The sensible chord; that which is practised on the dominant of the tone, and introduces a perfect cadence.

Dominante. (*Fre.*) The dominant, or fifth note of the scale.

Dominant Harmony. Harmony on the fifth of the key.

Dominant Section. A section terminating on the common chord of the dominant.

Dominant Septima Chord. The dominant chord.

Domine, Salvum Fac. (*Lat.*) A prayer for the king, sung after the mass.

Dominicali Psalmi. (*Lat.*) Certain psalms of the Roman Catholic church, sung in the vespers.

Dona Nobis Pacem. (*Lat.*) Give us peace; the concluding movement of the mass, or Catholic morning service.

Donner du Cor. (*Fre.*) To wind a horn.

Donner le Rhythme a. (*Fre.*) To time.

Donner une Serenade. (*Fre.*) To serenade.

Doppel. (*Ger.*) Double.

Doppelbee. (*Ger.*) Double flat.

Doppelblasebass. (*Ger.*) A counter bassoon.

Doppelflöte. (*Ger.*) A double flute; a flute stop.

Doppel-Flugel. An instrument of the class comprising the harpsichord and pianoforte.

Doppelfuge. (*Ger.*) The double fugue.

Doppelgesang. (*Ger.*) A song in two parts; a duet.

Doppelgriffe. (*Ger.*) Double stop on the violin, &c.

Doppelkonzerte. (*Ger.*) Double concert.

Doppelkreuz. (*Ger.*) Double sharp.

Doppelschlag. (*Ger.*) A double turn; the repetition of a note.

Doppelschritt. (*Ger.*) A quick march.

Doppelständchen. (*Ger.*) A double serenade.

Doppelt. (*Ger.*) Double.

Doppelten Noten. (*Ger.*) Double notes.

Doppelter Trillerlauf. (*Ger.*) Double cadence.

Doppelt Gestrichere Note. (*Ger.*) A semiquaver.

Doppia, Lyra. (*Ita.*) A double lyre.

Doppio. (*Ita.*) Double.

Doppio Movimento. (*Ita.*) Double movement or time; that is, as fast again.

Doppio Tempo. (*Ita.*) Double time.

Doppo. (*Ita.*) After.

Dorian. (*Grk.*) The name of one of the ancient Greek modes.

Doric Mode. The first of the authentic modes in the system of the ancient Greeks, employed on religious and martial occasions.

Dossologia. (*Ita.*) A closing form of praise; doxology.

Dot. A point which, when placed after a note or rest, increases its duration by the half of its original value.

Dot, Double. Two dots placed after a note, to increase its duration three fourths of its original length.

Dots. Points employed instead of dashes, indicating that the notes over which they are placed are to be struck short, but not in so marked a way as when dashes are used (111).

Dotted Double Bar. A double bar with dots preceding it, indicating that the preceding strain is to be repeated; a double bar, with dots following it, indicating that the following strain is to be repeated; a double bar with dots on both sides of it, indicating a repetition of both the preceding and the following strains (42).

Dotted Note. A note which, by having a dot placed after it, has its value increased one half (36).

Dotted Note, Double. A note whose original value is increased three fourths by two dots placed after it (37).

Dotted Note, Triple. A note having its value increased seven eighths by three dots placed after it (38).

Dotted Rest. A rest having a dot affixed, by which its value is increased one half (39).

Dotted Rest, Double. A rest which, on account of two dots affixed to it, is increased in value three fourths (40).

Dotted Rest, Triple. A rest whose duration is increased seven eighths its original value by three dots placed after it (41).

Dotted Semibreve. A semibreve with its length increased one half by the sign of a dot (36).

Dotted Touch. A touch, upon keyed instruments, which rigidly marks the distinction between the dotted or doubly-dotted note and that which follows it.

Dot, Triple. Three dots placed after a note, lengthening its original value seven eighths (41).

Double. A term sometimes used as synonymous with variation.

Double-Action Harp. A harp having pedals capable of being placed in two positions, the first of which raises the sound of the instrument half a tone, and the second a whole tone.

Double After-Note. Two after-notes, taking their time from the previous note, and distinguished from the double fore-note by a curved line, connecting it with the preceding principal note.

Double Appoggiatura. A union of two short appoggiaturas.

Double B. The B below G gamut; the twelfth below the bass clef note.

Double Backfall. One of the old English graces comprised in the class of embellishments denominated smooth.

Double Bar. Two thick strokes drawn through the staff, to divide the different strains of the movement (6).

Double-Bass Viol. A large, deep-toned bass instrument, the largest and deepest toned of instruments of the viol kind.

Double Bemol. Double flat.

Double Cavalquet. A manner of sounding the trumpet when approaching a city, or passing through it on a march.

Double Chant. A simple, harmonized melody, extending to two verses of a psalm as sung in cathedrals.

Double Counterpoint. A counterpoint which admits of the parts being inverted.

Double Croche. (*Fre.*) A semiquaver (19).

Double Curtail. A wind instrument similar to a bassoon.

Doubled. A term applied to a tone of a chord when it is used in two different parts of a piece at the same time.

Double Demisemiquaver. A note equal in duration to one half of a demisemiquaver; a sixty-fourth note. (21).

Double Descant. Such an arrangement of the parts of a composition as admits of the treble, or of any high part, being converted into the bass, and *vice versa*.

Double Diapason Stop. In an organ, an open set of metal or wood pipes, tuned an octave below the diapasons.

Double Dieze. (*Fre.*) Double sharp.

Doubled Letters. Capital letters doubled, indicating that the tone is an octave lower than when the letters stand single.

Double Dot. Two dots placed after a note or rest, increasing the duration three fourths of the original length.

Double Drag. A drum-beat in $\frac{6}{8}$ time, used in camp to call troops to dinner.

Double Drum. A large drum used in military bands, and beaten on both ends.

Double Ending. A strain having dots at its end, with a double bar and two or more notes, a figure 1 placed over the first part, and a figure 2 over the second part, signifying that certain measures are to be repeated.

Double Flageolet. A flageolet having two tubes.

Double Flat. A character compounded of two flats, and signifying that the note before which it is placed is to be sung, or played, two semitones lower than its natural pitch (46).

Double Flute. A flute so constructed that two tones may be produced from it at the same time, and on which two parts may be performed at once.

Double Fore-Note. Two short fore-notes united, one of which is higher and the other lower than the principal note, or two small notes ascending or descending to the principal note by the regular steps of the scale.

Double Fugue. A fugue on two subjects.

Double G. The octave below G gamut; the lowest note of the letter G on the pianoforte.

Double Long. An old character equal in duration to four breves (12).

Double Lyre. The *Lyra Doppia*, an old instrument of the viol kind.

Double Note. A breve; a note twice the length of a whole note (14).

Double-Note Rest. A pause equal in duration to the length of a double note (26).

Double Octave. An interval of two octaves, or fifteen notes in diatonic progression; a fifteenth; the bis-diapason of the ancient Greeks.

Double Organization. In ancient times, in organ playing, the act of playing the air a fourth below and a fifth above the chaut, or singing part.

Double Paradiddle. A drum-beat.

Double Pianoforte Action. The action, or mechanism, of a pianoforte in which a second or under hammer is employed, and by which the velocity of the first is multiplied.

Double Ratmacue. A fauey drum-beat in quickest time.

Double-Reed Melodeon. A melodeon containing two sets of reeds.

Double Relish. One of the old English graces comprised in the class of embellishments known as the *shaked*.

Doubles. Name formerly applied to variations.

Double Shake. Two simultaneous shakes on notes which are either sixths or thirds to each other (90).

Double Sharp. After all the notes have been made sharp, the same series of letters begins again, and each is designated as a double sharp. It is usually marked with a cross (58).

Double Shift. A shift on the seventeenth line, or D, of a violin.

Double Singing. An old mode of singing in two parts, usually in thirds.

Double Stem. A stem drawn both upwards and downwards from a note, in order to show that the note as used in one part has its natural and appropriate length, while in the other it is shorter, having a length that corresponds to other notes following it (9).

Double Stroke. Two strokes, or dashes, over or under a semibreve, or through the stem of a minim or crotchet, implying that such note must be divided into as many semiquavers as are equivalent to it in duration (61 c).

Double Suspension. A suspension that retards two notes and requires a double preparation and resolution.

Double Themes. Two subjects.

Double Time. A time which has two parts, or motions, in each and every meas-

ure, and marked or beat by letting the hand fall and rise alternately.

Double Trill. A trill composed of two simultaneous voices.

Double Triplet. A sextole (66).

Double Trumpet Stop. A real stop used only in the pedal organ, the pipes being of the same length as the double diapason, to which it is tuned in unison.

Double-Toned Violoncello. A violoncello having steel wires within it drawn to a high degree of tension.

Double Tonguing. A mode of articulating quick notes, used by flutists.

Doublotte. (*Fre.*) An organ stop, the fifteenth.

Doubly-Inverted Counterpoint. A species of counterpoint in which the parts are not only reversed towards each other, but are conducted, step by step, in a contrary direction.

Douce. (*Fre.*) Sweet; soft; harmonious.

Douced. A French musical instrument, not now in use, mentioned by *Chaucer*, and supposed by some to be the dulcimer.

Doucement. (*Fre.*) Sweetly; pleasingly; slowly.

Douceur. (*Fre.*) Melody; musicalness; harmony.

Douloureux. (*Fre.*) Dolorously; gloomy in style.

Doux. (*Fre.*) Sweet; soft; musical.

Douzeave. (*Fre.*) A scale of twelve degrees.

Douzieme. (*Fre.*) Twelfth.

Down-Beat. The falling of the hand or baton in beating or marking time.

Down-Bow Sign. A sign used in violin music, indicating that the bow is to be drawn down (128).

Doxologia. (*Lat.*) Doxology.

Doxologie. (*Fre.*) A closing form of praise; doxology.

Doxologize. To praise by the use of doxologies.

Doxology. A form of praise or glorification sung in divine service, commonly at the close of a prayer, psalm, or hymn.

Drag. A grace chiefly confined to slow passages in vocal music, consisting of an unequal and descending motion, including eight to twelve notes; *strasciando*.

Drag, Double. A drum-beat in $\frac{6}{8}$ time employed to call troops to dinner.

Dragona. (*Spa.*) A drum-beat of the dragons.

Drag Paradiddle. A drum-beat used in fancy troops and quicksteps.

Drag, Single. A drum-beat produced by giving two strokes with the left hand, one stroke with the right, and one hard stroke with the left, used in camp to call troops to breakfast or supper.

Drama, Melo. A species of drama in which descriptive instrumental music is

- introduced between the remarks of the actors, and sometimes accompanies the speaking.
- Drama per Musica.** (*Ita.*) A melo-drama.
- Dramatic.** A term applied to music written for the stage, and to all imitative compositions calculated to excite interest and passion.
- Dramaticamente.** (*Ita.*) Dramatically.
- Dramatique.** (*Fre.*) Dramatic.
- Dramatiquement.** (*Fre.*) Dramatically.
- Dramatis Personæ.** (*Lat.*) The characters of an opera or play.
- Dramaturgie.** (*Fre.*) The art of dramatic poetry and representation.
- Dramaturgo.** (*Ita.*) A dramatist.
- Drame.** (*Fre.*) A drama.
- Dramma.** (*Ita.*) A drama.
- Dramma Burlesca.** (*Ita.*) A comic or humorous drama; a burletta.
- Drammatico.** (*Ita.*) Dramatic.
- Dran.** (*A. S.*) A drone; a heavy, dull tone.
- Drawl.** A lengthened utterance of the voice, caused by lack of interest or by affectation.
- Draw Stops.** In an organ, stops placed on each side of the rows of keys in front of the instrument, by moving which the player opens or closes the stops within the organ.
- Drehessel.** (*Ger.*) A music stool.
- Drehstuhl.** (*Ger.*) A music stool.
- Drei.** (*Ger.*) Three.
- Dreilachtel.** (*Ger.*) A quaver (18).
- Drei Achtel Takt.** (*Ger.*) Measure in $\frac{3}{8}$ time.
- Dreihändig.** (*Ger.*) For three hands.
- Dreimal.** (*Ger.*) Thrice.
- Dreist.** (*Ger.*) Brave; bold; confident.
- Drei Viertel Takt.** (*Ger.*) Measure in $\frac{3}{4}$ time.
- Dreizehn.** (*Ger.*) Thirteen.
- Dreizehnte.** (*Ger.*) Thirteenth.
- Dreman.** (*A. S.*) To play on an instrument; a drum.
- Dreyklang.** (*Ger.*) A chord of three sounds; a triad.
- Dreystimmig.** (*Ger.*) In three parts.
- Drill Call.** A drum-beat employed in camp duty denoting the hour for drill.
- Dringend.** (*Ger.*) Pressing.
- Dritta.** (*Ita.*) Right.
- Dritte.** (*Ger.*) Third.
- Driving Canon.** A syncopated canon.
- Driving Notes.** Long notes when placed between shorter notes in the same bar, and accented contrary to the natural rhythmic flow of melody (100).
- Drohne.** (*Ger.*) A heavy tone; a drone.
- Droite.** (*Fre.*) Right.
- Drommete.** (*Ger.*) Trumpet.
- Drommeten.** (*Ger.*) To sound a trumpet.
- Drommeter.** (*Ger.*) A trumpeter.
- Drone.** The long tube belonging to a bagpipe, which, as it sounds only one note, answers as a perpetual bass to the tune; to give a heavy, dull tone.
- Drone Bass.** The monotonous bass produced by the large tube of the bagpipe; a deep, unchangeable sound accompanying a melody or a series of notes moving above it.
- Drönen.** (*Ger.*) To give a low, dull sound; to drone.
- Drum.** An instrument of percussion formed of a cylinder made of thin wood or metal, over each end of which is drawn a skin, tightened by means of cords; to beat a rapid succession of strokes upon any object; in a band or orchestra the person who drums.
- Druma.** (*Iri.*) A drum.
- Drum, Basque.** An instrument of percussion used by the ancient Gauls.
- Drum, Bass.** A large drum used in military bands and beaten on both ends; a double drum.
- Drum-Bass.** A term applied to the mere use of the tonic or dominant in playing upon the double bass.
- Drum, Cannon.** The tomtom.
- Drum Corps.** A band of drummers.
- Drum, Double.** A bass drum.
- Drum, Earthen Pot.** An instrument used in Egypt, consisting of an earthen pot, over the open end of which a skin is tightly stretched.
- Drum, Hand.** A tamborine.
- Drum Heads.** The skin drawn over the ends of the shell or barrel of a drum, the lower one of the common drum being called the snare head, and the upper one the batter, or beating, head.
- Drum, Kettle.** A large basin of copper having a spherical bottom, and covered at the top with vellum or goat skin held round the rim by an iron hoop, and tightened or relaxed by screws fixed at the sides for that purpose. These drums are used in pairs, one of which is tuned to the key note, the other to the fifth of the key.
- Drum Major.** The person who has the command of, and gives instruction to, a drum corps.
- Drummed Out.** Expelled ignominiously from camp, with the sound of a drum.
- Drummer.** He whose office it is to beat the drum.
- Drummer's Call.** A beat of the drum in camp for assembling the drummers.
- Drum, Moorish.** A tamborine.
- Drum, Muffled.** A drum having national flags wound round it for the purpose of deadening its sound when employed on funeral occasions.

Drum, Side. The common drum; the snare drum.

Drumslade. The name formerly given to a drummer.

Drum, Snare. The small drum, so called on account of having strings of twisted hide drawn over its lower head, and to distinguish it from the bass drum; the side drum.

Drumstick. A stick formed for the purpose of being used upon a drum.

Drums, Tower. Certain drums taken at the battle of Malplaquet, and used by Handel in the performance of his oratorios, and at festivals and state ceremonials.

Drum Strings. The cords placed at the lower end of a common drum.

Dryman. (*A. S.*) To perform on a musical instrument; a drum.

D. S. The initials of *Dal Segno*.

Dt. An abbreviation of *Duet*.

Duan. (*Gae. and Iri.*) A poem suited to music; a song.

Ductus. (*Lat.*) One of the four parts into which Euclid divided the melopœia.

Ductus Circumcurrens. (*Lat.*) A species of modulation of the ancient Greek melopœia, in which the sounds rise by sharps and fall by flats.

Ductus Rectus. (*Lat.*) One of the species of modulation of the melopœia of the ancient Greeks, in which the sounds move from grave to acute.

Ductus Revertens. (*Lat.*) One of the species of modulation in the melopœia of the ancient Greeks, in which the sounds pass from acute to grave.

Dudeler. (*Ger.*) One who plays or sings badly.

Dudeln. (*Ger.*) To play on a bagpipe; to play badly.

Du Demi Ton. (*Fre.*) A semitonic.

Due. (*Ita.*) Two.

Due Clarini. (*Ita.*) Two trumpets.

Due Cordè. (*Ita.*) For two strings.

Due Cori. (*Ita.*) For two choirs or choruses.

Duet. A composition for two voices or instruments.

Due Trombe. (*Ita.*) Two trumpets.

Duetti. (*Ita.*) Duets.

Duetтино. (*Ita.*) A short and easy duet.

Duetto. (*Ita.*) A duet; among old teachers, implying a piece written in a free and easy style.

Duetto Buffo. (*Ita.*) A humorous duet.

Due Volte. (*Ita.*) Twice.

Dulce. (*Spa.*) Soft.

Dulcemele. (*Spa.*) A dulcimer.

Dulcemente. (*Spa.*) Sweetly; delightfully.

Dulcet. Harmonious to the ear; soft; sweet; musical.

Dulcian. (*Ita.*) A small bassoon at one time much used.

Dulciana Stop. An organ stop of a peculiar sweetness of tone, produced by the greater length and smaller diameter of its pipes than those of other stops.

Dulcianoro. (*Ita.*) Musical; melodious.

Dulcimer. An instrument, usually of triangular shape, strung with about fifty brass wires, which are struck with a metallic rod held in each hand; an ancient Hebrew instrument, the particulars of which are unknown, but probably of the wild species.

Dulcino. (*Ita.*) A small bassoon, at one time much used in playing tenor parts to the hautboy.

Dulcisono. (*Spa.*) Sweet-toned.

Dulzayna. (*Spa.*) A wind instrument resembling a trumpet.

Dumb Peal. The ringing of a chime of bells in commemoration of a death, by padding one side of the clappers, and round ringing the covered and the uncovered sides alternately.

Dumb Pianoforte. A key board arranged for the practice of pupils without producing sound.

Dumb Spinnet. The clavichord.

Dump. A melancholy tune or air.

Dumpf. (*Ger.*) Hollow; muffled.

Duo. (*Ita.*) A composition for two voices or instruments; a duet; among old teachers, a composition written in the strict style, in contrast with duetto, a more free style.

Duo Alternate. (*Fre.*) Songs in the style of a dialogue.

Duo Concertante. (*Ita.*) A duet in which each part is alternately principal and subordinate.

Duodecima Acuta. (*Lat.*) Twelfth above.

Duodecima Gravi. (*Lat.*) Twelfth below.

Duodrama. (*Ita.*) A musical drama.

Duoi. (*Ita.*) Two.

Dupla. (*Lat.*) Double.

Duple Time. Double time.

Duplex Longa. (*Lat.*) Maxima, one of the notes in the old system of music; a Large (12).

Duplication. Doubling, which takes place when one or more, or all, the intervals of a chord in different parts are employed doubly or oftener.

Dur. (*Fre.*) Harsh of sound.

Dur. (*Ger.*) Major, in relation to keys and modes.

Durale. (*Ita.*) Hard; harsh; sharp.

Duramente. (*Ita.*) Harshly; coarsely.

Durate. (*Ita.*) Harsh; a term applicable to whatever offends the ear by its effect.

- Durchblassen.** (*Ger.*) To play or practise on a wind instrument.
- Durchbrummen.** (*Ger.*) To hum through.
- Durchführung.** (*Ger.*) Development.
- Durchgehend.** (*Ger.*) Transient; passing.
- Durchgeigen.** (*Ger.*) To play on a violin from beginning to end.
- Durchschallen.** (*Ger.*) To fill with sound; to cause to resound or ring.
- Durchspielen.** (*Ger.*) To play to the end.
- Durchstimmen.** (*Ger.*) To tune thoroughly; to tune all successively.
- Durchtrillen.** (*Ger.*) To trill from beginning to end.
- Durée.** (*Fre.*) Length or duration of notes.
- Dureté.** (*Fre.*) Harshness of sound.
- Durezza.** (*Ita.*) Harshness.
- Duro.** (*Ita.*) Rude; coarse; harsh.
- Durum.** (*Grk.*) One of the tetrachords in the Guidonian scale.
- Dur und Molltonleitern.** (*Ger.*) The major and minor scales.
- Duster.** (*Ger.*) Gloomy.
- Dutch Concert.** A concert in which each musician plays his own tune, or in his own time, simultaneously.
- Dux.** (*Lat.*) The subject of a fugue; a leader, or leading performer in a fugue.
- Duyavutee.** (*Hin.*) The first of the Srootis of the Rikhub, or second note of the Hindoo scale.
- Dyna.** (*Sax.*) To sound.
- Dynamics.** (*Grk.*) The doctrine of all the various modifications of tones in respect to the degree of strength or loudness with which they are to be performed.
- Dyne.** (*A. S.*) A din; a loud, continued sound.
- Dysphony.** (*Grk.*) Difficulty of articulating sounds.
- Dzwiek.** (*Pol.*) Sound.

E.

- E.** THE Italian conjunction *and*; the third tone of the natural scale.
- Ear.** A sensible, clear, and true perception of musical sounds; that portion of a bell by which it is suspended.
- Earthen Pot Drum.** An instrument used in Egypt, made by stretching a skin over the head of an earthen pot.
- E ben Marcato.** (*Ita.*) And well marked or accented.
- Ebole.** (*Grk.*) A term in the ancient Greek music signifying a change in the enharmonic genus, by the accidental elevation of a chord, or string, five dièses above its ordinary pitch.
- Eccedente.** (*Ita.*) Augmented with regard to intervals.
- Ecchus.** (*Grk.*) An echo of the voice.
- Ecclesiastical.** A term applied to all compositions written for the church, but more particularly to anthems, services, masses, and other cathedral music.
- Ecclesiastical Modes.** The ancient church modes, called by the following names: Dorian, Phrygian, Lydian, Mixolydian, Æolian, Ionian, Iastian.
- Ecclesiastical Tones.** Ecclesiastical modes.
- Ecclesiastico Stilo.** (*Ita.*) Compositions in the style of church and cathedral music.
- Ecco.** (*Ita.*) A repetition or imitation of a previous passage, with some remarkable modification in regard to tone; a particular register of an organ.
- Echar el Compas.** (*Spa.*) To beat time.
- Echeggiare.** (*Ita.*) To echo; to resound.
- Echeggiante.** (*Ita.*) Echoing; resounding.
- Echeia.** (*Grk.*) Harmonic vases tuned in the harmonical proportions of fourths, fifths, and eighths, with their replicates, and placed in niches between the seats of spectators in ancient Greek and Roman theatres for the purpose of augmenting the sound of the voices of the singers and actors.
- Echelle.** (*Fre.*) The scale or gamut.
- Echo.** A repetition of a passage, with a striking modification of tone.
- Echometre.** (*Grk.*) A scale for measuring the duration of sounds, determining their powers and the relation of their intervals.
- Echometry.** The art of measuring the duration of sounds.
- Echo-Organ.** That part of an organ emitting veiled and smothered sounds.
- Echo, Tautological.** An echo that repeats the same tone many times.
- Eclat.** (*Fre.*) A burst of applause; acclamation; expressions of approbation; splendor.
- Eclatante.** (*Fre.*) Piercing; loud.
- Eclisses.** (*Fre.*) The sides or hoops of a violin.
- Ecloga.** (*Spa.*) Eclogue.
- Eclogue.** (*Grk.*) A select piece; a composition in a simple, natural style; a pastoral poem.
- Ecmell Suoni.** (*Ita.*) Unmelodious sounds.
- Eco.** (*Ita.*) A repetition.

Ecol. (*Grk.*) Tropes or modes sung in the Greek church during passion week.

Ecole. (*Fre.*) A school or course of instruction.

Ecole de Chant. (*Fre.*) A singing school.

Ecometria. (*Ita.*) Echometry; the art of measuring the duration of sounds.

Ecometro. (*Ita.*) An echometre.

Ecossaise. (*Fre.*) A dance, tune, or air in the Scotch style.

Ecossaise. (*Ger.*) A Scotch dance; ecossaise.

Econtants. (*Fre.*) Auditors; listeners.

Ecrire pour le Piano. (*Fre.*) To arrange a piece of music for the pianoforte.

Ed. (*Ita.*) And.

Editeur de Musique. (*Fre.*) } A publisher of music.
Editore di Musica. (*Ita.*) }

E Dur. (*Ger.*) E major.

Eeses. (*Ger.*) E double flat.

E Flat. The flat seventh of F, and the second flat introduced in modulating by fourths from the natural diatonic mode.

Eglise. (*Fre.*) Church.

Egloga. (*Ita.*) Eclogue; a pastoral poem.

Egale. (*Ita.*) Equal.

Egualianza, Con. (*Ita.*) With equality and smoothness.

Equalmente. (*Ita.*) Equally; smoothly.

Egyptian Flute. A flute formed of a cow's horn, with three or four holes in it, formerly used by the Egyptians.

Eighteenth. An interval comprising two octaves and a fourth; the replicate of the eleventh.

Eight. An interval comprehending seven conjunct degrees, or eight diatonic sounds.

Eighth, Extreme Flat. The octave diminished by the chromatic semitone.

Eighth Note. A quaver (18).

Eighth-Note Rest. A pause equal in point of duration to the length of an eighth note (30).

Eights and Four Metre. A metre designated thus, 8s & 4, consisting of a stanza of five lines in iambic measure, the syllables of each being in number and order as follows: 8, 8, 8, 8, 4; or of eight lines in trochaic measure, as follows: 8, 4, 8, 4, 8, 8, 8, 4.

Eights and Nine Metre. A metre designated thus, 8s & 9, consisting of a stanza of eight lines in anapestic measure, the syllables of each being in number and order as follows: 8, 9, 8, 9, 8, 9, 8, 9.

Eights and Sevens Metre. A metre designated thus, 8s & 7s, consisting of a stanza of four lines in trochaic measure, the syllables of each being in number and order as follows: 8, 7, 8, 7.

Eights and Sixes Metre. A metre designated thus, 8s & 6s, consisting of a stanza of five lines in iambic measure, the

syllables of each being in number and order as follows: 8, 6, 8, 8, 6, or 8, 8, 6, 8.

Eight Semibreve Rest. A rest equal in duration to the length of eight semibreves (23).

Eights Metre. A metre designated thus, 8s, consisting of a stanza of four lines in anapestic measure, each line containing eight syllables.

Eights, Sevens, and Four Metre. A metre designated thus, 8s, 7s, & 4, consisting of a stanza of six lines in trochaic measure, the syllables of each being in number and order as follows: 8, 7, 8, 7, 4, 7.

Eights, Sixes, and Eights Metre. A metre designated thus, 8s, 6s, & 8s, consisting of a stanza of eight lines in iambic measure, the syllables of each being in number and order as follows: 8, 6, 8, 6, 8, 8, 8, 6.

Eight Stroke Roll. In drum music a succession of beats in chords or passages where no pause exists.

Eight, Threes, and Six Metre. A metre designated thus, 8, 3s, & 6, consisting of a stanza of four lines in trochaic measure, the syllables of each being in number and order as follows: 8, 3, 3, 6.

Ein. (*Ger.*) One.

E in Alt. The sixth note in alt.

E in Altissimo. The octave above E in alt; the sixth note in altissimo.

Ein Dreistimmiger Gesang. (*Ger.*) A trio.

Eine Arie Ueberblasen. (*Ger.*) To play a tune at one breath.

Eine Arie um einen halben Ton höher singen. (*Ger.*) To sing an air or tune half a note or tone higher.

Eine Biertelsnote. (*Ger.*) A crotchet (17).

Eine falsche Taste Greifen. (*Ger.*) To strike a wrong note.

Eine Flötenähnliche Stimme. (*Ger.*) A mellow, soft, musical voice.

Eine Geige Dämpfen. (*Ger.*) To apply a mute to a violin.

Eine Kreichen de Stimme. (*Ger.*) A shrill voice.

Einem Vorsingen. (*Ger.*) Teaching vocal music by examples; to lead the music of a church.

Einen Marsch Trommeln. (*Ger.*) To beat a march on the drum.

Eine Note Schleifen. (*Ger.*) To slur a note; to play legato.

Einen Tact Anlassen. (*Ger.*) To omit or skip a bar.

Einen Todten Auslauben. (*Ger.*) To ring a knell.

Einen Ton von sich geben. (*Ger.*) To utter a sound; to resound.

Einen Wirbel Schlagen. (*Ger.*) To beat a roll on a drum.

Eine Ton lose Stimme. (*Ger.*) A lifeless, feeble, monotonous voice.

Eine Trommel Dämpfen. (*Ger.*) To muffle a drum.

Einfach. (*Ger.*) Simple.

Einfaltig. (*Ger.*) Having but one string.

Eingang. (*Ger.*) An introduction.

Einhalt. (*Ger.*) A pause.

Einheit. (*Ger.*) Unity.

Einklang. (*Ger.*) Consonance; harmony.

Einleitung. (*Ger.*) An introduction; overture; prelude.

Einleitungssatz. (*Ger.*) An introductory movement.

Ein Liedchen Trällern. (*Ger.*) To hum a tune.

Ein Liedspielen. (*Ger.*) To play a tune; to play to the end.

Einmal. (*Ger.*) Once.

Ein Register grob Gedackter (16 subssiger) Bfeifen. (*Ger.*) A register of pipes of sixteen feet.

Einschmeichelnd. (*Ger.*) Flattering; insinuating.

Einschnitt. (*Ger.*) A phrase or imperfect musical sentence.

Einsperrenspielen. (*Ger.*) To practise on an instrument.

Einstimmener Gesang. (*Ger.*) A solo.

Einstimmen im Singen. (*Ger.*) To sing in concert.

Ein Stuckchen Trompeten. (*Ger.*) To play an air on the trumpet.

Ein Stuckchen Tuten. (*Ger.*) To sound the horn; to trumpet a tune.

Ein Vollkommener Tonkünstler. (*Ger.*) A scientific musician; a virtuoso.

Ein Zweistimmiger Gesang. (*Ger.*) A duet.

Eis. (*Ger.*) E sharp.

Eisteddfod. (*Wel.*) A meeting for the election of chief bards and teachers of instrumental music.

Ejaucion. (*Spa.*) Execution; the performance of music, either vocal or instrumental.

Eklýsis. Among the ancient Greeks, a particular kind of tuning in the enharmonic genus, in which, from a certain sound, the performer dropped by an interval of three quarter tones.

Ela. The name originally given to the highest note in the scale of Guido.

Elami. (*Spa.*) The sixth ascending note of the scale.

Electric Piano. A piano invented in 1851, the wires of which were vibrated by electro-magnetism.

Elegante,
Elegante,
Elegantemente, } (*Ita.*) Elegantly; elegantly.

Eleganza. (*Ita.*) Elegance; grace.

Elegia. (*Ita.*) An elegy.

Elegiac. (*Lat.*) In the style of an elegy; plaintive; expressive of sorrow; pentameter verse.

Elegiaco. (*Ita.*) Elegiac; in a plaintive, pathetic style.

Elegidarlion. (*Lat.*) A small poem in elegiac verse.

Elegidium. (*Lat.*) A little elegy.

Elegique. (*Fre.*) Plaintively; tenderly.

Elego. (*Spa.*) Mournful; plaintive.

Elegus. (*Lat.*) A mournful ditty; an elegy.

Elegy. With the ancient Greek musicians, a certain composition for the flute, said to have been invented by Sacados of Argos; in modern times, a simple, mournful, affecting tale, told in lyric measure, and set to music for one, two, or three voices.

Elementary Music. Scales, exercises, and compositions for those commencing the study of music; among the ancients, the harmony of the elements of things.

Elements. The gamut, rules of time, simple harmonies, and all the first or constituent principles of the science of music; rudiments.

Eleutheria. (*Grk.*) A festival of liberty; a song or hymn of liberty.

Elevamento,
Elevatezza, } (*Ita.*) Superiority; elevation.

Elevatio. (*Lat.*) The raising of the hand in beating time; motets for one or more parts.

Elevation. The progression of the tones of a voice or instrument from grave to acute; the raising of the hand or foot in beating time; one of the old English graces, comprised in the class denominated smooth.

Elevation, Chromatic. The elevation of a tone by a chromatic transposition sign.

Elevato. (*Ita.*) Elevated; exalted.

Elevazione. (*Ita.*) An exalted style.

Elève. (*Fre.*) A pupil.

Elevens and Eight's Metre. A metre designated thus, 11s & 8s, consisting of a stanza of four lines in iambic or anapestic measure, the syllables of each line being in number and order as follows: 11, 8, 11, 8.

Elevens and Tens Metre. A metre designated thus, 11s & 10s, consisting of a stanza of four lines in dactylic measure, the syllables of each being in number and order as follows: 11, 10, 11, 10.

Elevens Metre. A metre designated thus, 11s, consisting of a stanza of four lines in anapestic measure, each line containing eleven syllables.

Eleventh. An interval consisting of ten conjunct degrees, or eleven diatonic sounds; the octave of the fourth.

Elf. (*Ger.*) Eleven.

Elfte. (*Ger.*) Eleventh.

Elgaita. (*Hau.*) A species of flute shorter than the pampamme, used in Africa.

Eline. (*Grk.*) Song of the weavers.

Eliquo. (*Lat.*) To sing softly and effeminately

Eloge. (*Fre.*) Praise; eulogy.

Elogio. (*Spa.*) Eulogy.

Elogy. A song, or composition of praise, in honor of a person or event.

Embellishments. Notes added to a composition as decoration, for the purpose of heightening the effect of its performance.

Embocadura. (*Spa.*) Mouth-piece of an instrument; embouchure.

Embossed Music. Musical notes printed in raised characters so as to enable the blind to read music by the sense of touch.

Embouchure. (*Fre.*) The mouth-piece of a flute, hautboy, or other wind instrument; the shaping or mode of applying the lips to a wind instrument.

Embroideries. (*Fre.*) Variations.

Emettre. (*Fre.*) To utter sounds.

Emmeli Suoni. (*Ita.*) Melodious sounds.

E modulandus. (*Lat.*) To be sung or tuned.

E Moll. (*Ger.*) E minor.

Empfindung. (*Ger.*) Emotion; passion.

Emphasis. A particular stress of utterance or force of voice given to certain words or passages.

Emphasize. To sing with marked accent.

Emphindsam. (*Ger.*) Sensitive; sentimental.

Emphysoomena. Instruments designed to imitate the human voice.

Emplume. (*Fre.*) Quilled.

Emplumer. (*Fre.*) To quill.

Empneousta. (*Grk.*) Wind instruments.

Emporkirche. (*Ger.*) An organ loft.

En. (*Fre.*) In.

En Accélérant. (*Fre.*) Accelerating.

Enarmonico. (*Ita.* and *Spa.*) Enharmonic, a scale which proceeds by quarter tones.

En Augmentant la Force peu à peu. (*Fre.*) Increasing gradually in loudness.

En Augmentant Légèrement. (*Fre.*) Gently forcing the sound.

En Chantant. (*Fre.*) Singingly.

En Chœur. (*Fre.*) In a chorus.

Enchorda. (*Grk.*) Stringed instruments.

Encorda. (*Spa.*) To string an instrument.

Encore. (*Fre.*) Again; once more; a word employed by the audience, at theatres and concerts, to signify their desire that a song or other composition should be repeated.

Endecassillabo. (*Ita.*) A metrical line of eleven syllables.

Endecha. (*Spa.*) A dirge; a doleful ditty.

Endechar. (*Spa.*) To sing funeral songs in honor and praise of the dead.

Endechoso. (*Spa.*) Mournful; doleful.

En Diminuant la Force. (*Fre.*) Decreasing the force of the tone.

Ending, Double. A strain having dots at its end, with a double bar and two or more notes; a figure 1 placed over the first part, and a figure 2 over the second part, signifying that certain measures are to be repeated.

Energie. (*Ita.*) An abbreviation of *Energicamente*.

Energia. (*Ita.*) Energetic.

Energicamente, } (*Ita.*) Energetically;
Energico. } with much energy.

Energisch. (*Ger.*) With energy.

Enfant de Chœur. (*Fre.*) Singing boy.

Enfler. (*Fre.*) To increase the tone.

En Forçant subitement le Son. (*Fre.*) Increasing the sound suddenly.

Eng. (*Ger.*) Close; condensed.

English Fingering. In pianoforte music, the use of a sign (140) to indicate the thumb, in distinction from the German or foreign fingering, in which the thumb is designated as the first finger.

English Horn. A species of oboe, a fourth or a fifth lower than the instrument usually known by that name.

Engraver, Music. One who stamps music plates.

Enharmonic. Relating to a change of notes to the eye, while, as the same keys are employed, the instrument can mark no difference to the ear; pertaining to a scale of perfect intonation, recognizing all the notes and intervals resulting from an exact tuning of diatonic scales and their transposition into other keys.

Enharmonic. Enharmonic.

Enharmonically. In just intonation.

Enharmonic Change. A passage in which the notation is changed, but the same keys of the instrument are employed.

Enharmonic Diesis. (*Lat.*) The difference between the greater and lesser semitone; about a quarter of a tone; the least sensible interval in music.

Enharmonic Genus. A style of melody constructed from a scale of tones nominally about one fourth as far from each other as those of the common diatonic scale.

Enharmonic Interval. A small vacancy existing between two approximating chromatics.

Enharmonici Suoni. (*Ita.*) Sounds raised above their natural pitch by means of the enharmonic diesis.

Enharmonic Modulation. A modulation produced by altering the notation of one or more intervals belonging to some characteristic chord, and thus changing the key and the harmony into which the chord would naturally have resolved.

Enharmonic Music. Music that progresses by intervals smaller than the diatonic and chromatic.

Enharmonic Organ. An organ in which the octave, instead of being limited to a division of twelve intervals, ranges from seventeen to twenty-four.

Enharmonic Relation. The relation existing between two chromatics, when, by the elevation of one and the depression of the other, they are united in one.

Enharmonic Scale. A scale containing quarter tones; a scale that divides each tone into a quarter tone and two chromatic semitones.

Enharmonicus. (*Lat.*) Enharmonic.

Enharmonisch. (*Ger.*) Enharmonic.

Enharmonion. A song in many parts; a concert of various tunes.

Enharmonique. (*Fre.*) Enharmonic.

Enigma Canon. A riddle canon.

En Mesure. (*Fre.*) In time.

En Musique. (*Fre.*) Musically.

En Passant. (*Fre.*) In passing; by the way.

Enpholme. The main body of the bombox, an ancient Greek instrument.

En Ralentissant. (*Fre.*) Slackening the time.

En Rondeau. (*Fre.*) After the manner of a rondeau.

Ensayo. (*Spa.*) Rehearsal of a piece.

Enseignement. (*Fre.*) Instruction.

Enseigner. (*Fre.*) To instruct.

Ensemble. (*Fre.*) Together; at the same time; uniformity; harmony.

Entata. (*Grk.*) Stringed instruments.

Entertainment. An appellation formerly given to musical and other dramatic afterpieces; an operetta.

Entonacion. (*Spa.*) Modulation; the act of tuning the voice to a certain key; blowing the bellows of an organ.

Entonador. (*Spa.*) An organ-blower.

Entoner. (*Fre.*) To sing in tune; to chant.

Entonner. (*Fre.*) To intonate; to begin a tune; to sing.

Entono. (*Spa.*) The act of intoning.

Entorechar. (*Spa.*) To cover musical instruments with wire.

Entr'acte. (*Fre.*) Music played between the acts of the drama.

Entradar. (*Spa.*) The beginning of a musical phrase.

Entrata. (*Ita.*) A prelude; a trumpet piece for the entry of a procession.

Entremes. (*Spa.*) A short interlude.

Entremesista. (*Spa.*) A player of interludes.

Entremets. (*Fre.*) Movements introduced for the sake of variety.

Entries. Name formerly given to operatic scenes, burlettas, &c.

Entschlossen. (*Ger.*) Resolved; resolute.

Entune. To tune; to sing; to chant.

Entusiasmo. (*Ita.*) Enthusiasm.

Entwurf. (*Ger.*) Sketch or rough draught of a composition.

Envoi. (*Fre.*) Verses intended as a dedication of court songs.

Envoys. Old English ballads.

En Voz. (*Spa.*) In voice.

Eolian. (*Grk.*) One of the ancient modes, the fundamental chord of which was immediately above that of the Phrygian mode; Æolian.

Eolic. The dialect, verse, or music of the Æolians.

Eolien. (*Fre.*) Eolian; Eolic.

Eoli-Harpe. (*Fre.*) Æolian harp.

Eoline. A German instrument resembling a melodeon.

Eolodion. A German melodeon.

Eoud. (*Ara.*) An Arabian guitar.

Epandoran. (*Grk.*) An ancient stringed instrument.

Epaula. (*Grk.*) Song of the millers.

Epic. A narrative poem.

Epicede. (*Grk.*) A funeral song.

Epicedio. (*Ita.*) Elegy; song.

Epicedium. (*Lat.*) An elegy; a dirge; a funeral song or poem.

Epigonion. (*Grk.*) A funeral ode.

Epigonium. (*Grk.*) An instrument having forty strings, so named from Epigonius, its inventor.

Epilenia, } (*Grk.*) Song of the grape-
Epilenion. } gatherers.

Epilogue. A short poem or speech addressed to the audience by one of the performers at the conclusion of an opera or concert.

Epinette. (*Fre.*) A spinet.

Epinielon, } (*Grk.*) Song of triumph;
Epinielian. } pertaining to or in celebration of victory.

Episode. A portion of a composition not founded on the principal subject.

Epistola. (*Spa.*) Part of the mass read or sung.

Epistolario. (*Spa.*) A collection of epistles read or sung at the mass.

Epistolero. (*Spa.*) The priest who sings the epistles.

Epsynaphe. (*Grk.*) When three tetrachords or fourths are sung one after another.

Epitachordo Maggiore. (*Va.*) The greater seventh.

- Epitachordo Minore.** (*Ita.*) The lesser seventh.
- Epitalamico.** (*Ita.*) Nuptial; in praise of the bride and bridegroom.
- Epitalamio.** (*Spa.*) Epithalamium; nuptial song.
- Epitasis.** (*Grk.*) That part of an opera in which the plot thickens, or which leads to the catastrophe.
- Epithalame.** (*Fre.*) A wedding song.
- Epithalamion.** (*Grk.*) A marriage song.
- Epithalamium.** (*Grk.*) A nuptial song or ode; a congratulatory poem on a marriage.
- Epithalamy.** A nuptial song; an epithalamium.
- Epitonium.** (*Lat.*) A tuning-hammer; a peg or pin to which the strings of an instrument are fastened.
- Epitrite.** (*Grk.*) A metrical foot consisting of three long syllables and one short.
- Epode.** (*Grk.*) Conclusion of a chorus; a short lyric poem; the third couplet of the periods of the Greek odes, or the air to which it was sung.
- Epodo.** (*Spa.*) Epode.
- E Poi.** (*Ita.*) And then.
- E Poi la Coda.** (*Ita.*) And then the coda.
- Epopec.** (*Grk.*) An epic poem.
- Epopeja.** (*Ita.*) An epic or heroic poem.
- Epopeya.** (*Spa.*) An epic or heroic poem.
- Epos.** (*Grk.*) An eple.
- Eptachordo.** (*Grk.*) The seventh.
- Eptacorde.** (*Fre.*) A seven-stringed lyre of the ancients.
- Equabilmente.** (*Ita.*) In the same manner.
- Equal.** For voices of one kind only.
- Equal Counterpoint.** A composition in two, three, four, or more parts; consisting of notes of equal duration.
- Equal Temperament.** A species of temperament in which the keys deviate in an equal degree from perfect purity.
- Equal Voices.** Compositions in which either all male or all female voices are employed.
- Equisonance.** (*Grk.*) The concord or consonance of the octave and double octave.
- Equisonant.** Of the same or like sound; a unison; a term often used in guitar playing, to express the different ways of stopping the same note.
- Equisono.** (*Ita.*) Equal in sound.
- Equi Suoni.** (*Ita.*) Unisons.
- Equivocal.** A term applied to such chords as, by a mere change in the notation, may belong to several keys; that chord whose fundamental bass is not indicated by the interval by which it is formed.
- Equivocal Chord.** A name sometimes applied to the diminished seventh.
- Erblasen.** (*Ger.*) A player on a wind instrument.
- Ergebung.** (*Ger.*) Submission; resignation.
- Ergeigen.** (*Ger.*) A professional violinist.
- Erhaben.** (*Ger.*) Sublime.
- Erhebung.** (*Ger.*) Elevation; dignity.
- Erhöhung.** (*Ger.*) The raising the pitch of a note by a sharp.
- Erklingen.** (*Ger.*) To ring; to sound; to resound.
- Erniedrigung.** (*Ger.*) The depression of a note by means of a flat.
- Erniedrigungszeichen.** (*Ger.*) A flat.
- Ernst.** (*Ger.*) Earnest; seriousness.
- Ernsthaft.** (*Ger.*) Serious.
- Erntelied.** (*Ger.*) Harvest song.
- Erhöhungszeichen.** (*Ger.*) A sharp.
- Eroico.** (*Grk.*) Heroic.
- Erotic.** (*Grk.*) A term applied to compositions having reference to love; a subdivision of the Greek melopœia.
- Erotic Songs.** Love songs.
- Er sang uns ein Lied Vor.** (*Ger.*) He sang us an air.
- Erste.** (*Ger.*) First.
- Erstmal.** (*Ger.*) First time.
- Erweitert.** (*Ger.*) Expanded; extended.
- Es.** An affix made by the Germans to the letters used to represent the notes in their natural state when they are to be rendered flat.
- Esametro.** (*Ita.*) Hexameter.
- Escena.** (*Spa.*) Operatic or dramatic stage; scene.
- Esclamando.** Operatic scenes or situations in which loud exclamations of surprise or passion occur.
- Escuela.** (*Spa.*) A school.
- Es Dur.** (*Ger.*) E flat major.
- Esecuzione.** (*Ita.*) The rendering of vocal or of instrumental music; execution.
- Eseguire.** (*Ita.*) To execute.
- Esercizi.** (*Ita.*) Exercises; studies for the acquirement of execution.
- Esercizio.** (*Ita.*) An exercise.
- Eses.** (*Ger.*) E double flat.
- Es Moll.** (*Ger.*) E flat minor.
- Espace.** (*Fre.*) A space; the interval between two lines of the staff.
- Espacio.** (*Spa.*) An interval.
- Espagnuola, All'.** (*Ita.*) In the Spanish style.
- Espanoleta.** (*Spa.*) An ancient Spanish dance.
- Espinela.** (*Spa.*) A species of Spanish poetry, consisting of ten verses of eight syllables.
- Espineta.** (*Spa.*) A spinet.

Espirando. (*Spa.*) Diminishing the time and sound to the end.

Esplendor. (*Spa.*) Splendor; brilliancy; excellence.

Espondeo. (*Spa.*) A spondee.

Espr. An abbreviation of *Espressivo*.

Espress. An abbreviation of *Espressivo*.

Espressione. (*Ita.*) Expression.

Espressivo. (*Ita.*) With marked expression.

Esquilla. (*Spa.*) A small bell.

Essachordo. (*Ita.*) The greater and lesser sixth.

Essai. (*Fre.*) An essay; a trial.

Essay. An attempt; a trial of musical execution.

Essempio. (*Ita.*) An example.

Essential Harmonies. The three harmonies of the key.

Essential Notes. Those notes of a chord which constitute its real component parts, in contradistinction to those which are merely accidental or ornamental.

Essodilo. (*Ita.*) Interlude.

Estaucia. (*Spa.*) A stanza; a division of a song.

Estemporaneo. (*Ita.*) Extemporaneous; impromptu.

Estilo. (*Spa.*) Style.

Estinguendo. (*Ita.*) Diminishing the intensity of the tone by degrees.

Estinte. (*Ita.*) A gradual diminishing of tone and movement.

Estinto. (*Ita.*) Diminishing; gradually dying away, both as to tone and movement.

Estrambote. (*Spa.*) Burden of a song.

Estrangul. (*Spa.*) Mouth-piece of a wind instrument.

Estravaganza. (*Ita.*) A performance without regard to rules; a composition remarkable for wildness and incoherence.

Estrememente. (*Ita.*) Extremely.

Estrilho. A favorite Portuguese song in 8 time.

Estribillo. (*Spa.*) The commencement of a song.

Estrinlenda. (*Ita.*) A close, confined style of performance.

Estro. (*Ita.*) Elegance and grace.

Estrofa. (*Spa.*) A strophe.

Estropier un Air. (*Fre.*) To play a tune improperly.

Estudiante. (*Spa.*) A prompter.

Et. (*Lat.*) And.

Etendre. (*Fre.*) To tympanize a drum.

Etendue. (*Fre.*) Compass of instruments.

Ethiopian Melodies. Melodies originating with the negroes of the Southern States, or in imitation of them, and adapted to words illustrating, to a certain degree, their life and customs.

Ethiopian Minstrels. Companies of vocalists who, with blackened hands and faces and peculiar dress, give public entertainments, consisting of Ethiopian songs, jokes, conundrums, dances, &c., accompanied with violin, banjo, castanets, &c.

Ethologus. (*Lat.*) A buffoon; a mimic actor.

Et incarnatus est. (*Lat.*) A portion of the Credo.

Etouffe. (*Fre.*) A word used in harp playing to signify a stifling, deadening of the tones.

Etouffer. (*Fre.*) To deaden sounds.

Etouffoir. (*Fre.*) Damper of a piano.

Etre en Repetition. (*Fre.*) To be in rehearsal.

Et resurrexit. (*Lat.*) Part of the Credo.

Etrurian. Etruscan.

Etruscan. The music of Etruria, a town whose people were noted for their musical talent.

Ettachordo. (*Ita.*) Instruments having seven strings.

Ettasillabo. (*Ita.*) Of seven syllables.

Etude. (*Fre.*) A study.

Etudier. (*Fre.*) To practise.

Etui de Luth. (*Fre.*) Lute case.

Et Vitam. (*Lat.*) A part of the Credo.

Euchastic. (*Grk.*) An epithet applied to that subdivision of the melopeia which constituted the calm and assuaging.

Eufonia. (*Ita.* and *Spa.*) Euphony; an agreeable sound.

Eufonico. (*Ita.* and *Spa.*) Having euphony, or an agreeable sound.

Euharmonic. Producing perfect harmony or concord.

Euharmonic Organ. An instrument of American origin, containing three or four times the usual number of distinct sounds within the compass of an octave, furnishing the precise intervals for every key, the tones composing the scale of each key being produced by pressing a pedal corresponding to its key note.

Eumolpides. (*Grk.*) A name applied by the ancient Greeks to their priests and singers.

Euphon. An instrument invented in 1789, consisting externally of small cylinders of glass, which, by rubbing longitudinally with the moistened fingers, produced sounds varied by interior mechanism.

Euphonia. An automaton figure made by Mr. Faber, and so constructed as to be capable of producing tones in imitation of those of the human voice.

Euphoniad. A reed instrument invented in 1830. It was of triangular form, and held on the lap of the performer, who worked the bellows with the elbow of each arm, allowing the fingers to rest upon the keys on each side of the box in front.

Euphonic. Sounding sweetly.

Euphonical. Agreeableness or sweetness of sound.

Euphonicon. (*Grk.*) A pianoforte of the upright kind.

Euphonious. Smooth and melodious.

Euphonique. (*Fre.*) Euphonious; a pleasing tone.

Euphonism. An agreeable combination of sounds.

Euphonize. To make harmonious or euphonous.

Euphonon. A musical instrument resembling the upright piano, and having the tones of the organ.

Euphonous. Sweet sounding, smooth, dulcet.

Euphony. A pleasing, smooth enunciation of sounds.

Euterpe. (*Grk.*) The seventh muse, celebrated for the sweetness of her singing, and as the presiding muse of wind instruments.

Euterpean. Relating to Euterpe; noting an association for the practice of music.

Euthia. (*Grk.*) A continuity of notes from grave to acute.

Evangelista. (*Spa.*) One who chants the gospel in a church.

Evangelisterio. (*Spa.*) The priest who chants the books of the evangelists at masses.

Evening Songs. Name applied by ancient Saxon ecclesiastics to a class of songs sung at evening; vesper hymns.

Evidoir. (*Fre.*) Bit for hollowing wind instruments.

Evirati. (*Ita.*) Male vocal performers capable of singing soprano.

Evolutio. (*Lat.*) Inversion of the parts in double counterpoint.

Evovæ. A word formed of six vowels; denoting the syllables of the two words *seculorum amen*, employed in the psalter and antiphonaries of the Catholic church.

Ex. An abbreviation of *Example* and *Exercise*.

Exametro. (*Spa.*) Hexameter verse.

Examples. Passages illustrating a lesson; one of the classes of the ancient Mysteries, representing the acts of the saints.

Excellens. (*Grk.*) The upper or last tetrachord of the ancient system.

Excluded Sound. One of the three radical sounds composing the harmonic triad.

Excs. An abbreviation of *Exercises*.

Executant. (*Fre.*) Player; performer.

Execute. To sing or play a piece of music.

Excenter. (*Fre.*) To execute or perform either vocally or on an instrument.

Exceuter de la Musique. (*Fre.*) To execute music; to play or sing.

Execution. A term applicable to every species of musical performance; a facilit-

of voice or finger in running rapid divisions and other difficult and intricate passages.

Exemple. (*Fre.*) Example.

Exequiæ. (*Lat.*) Funeral solemnities; songs; dirges.

Exercice. (*Fre.*) Exercise.

Exercice de L'Archet. (*Fre.*) Practice of the bow in violin playing.

Exercise. Any composition calculated to improve the voice or finger of the performer; the act of practising.

Exercises, Didactic. Exercises for the purpose of imparting instruction in musical execution.

Exercises, Digital. Exercises for the purpose of acquiring an independent action of the fingers.

Exhaust Bellows. A kind of bellows used on melodeons and other similar instruments, the air from which being exhausted and drawn in through the reeds produces the tones.

Exility. A feebleness of the voice.

Explosive Tone. A tone produced by sounding a note suddenly and with great force, and as suddenly causing it to cease. In written music it is expressed by a sign (109).

Expresion. (*Spa.*) With expression.

Expressif. (*Fre.*) Expressive.

Expressio. (*Lat.*) Indicates that the passage is to be executed with expression.

Expression. The tone, grace, or modulation of voice or sound suited to the subject or sentiment of a composition; the act of executing with life and spirit, with strict regard to proper accentuation.

Extemporaneamente. (*Spa.*) Extemporaneously.

Extemporaneous. Without premeditation.

Extempore. (*Lat.*) Unpremeditated; extemporaneous; written or performed without previous thought.

Extemporize. To perform unpremeditatedly.

Extemporizing. The act of playing or singing pieces composed at the moment, without premeditation.

Extended Harmony. That harmony in which the notes forming the different chords are separated from each other by wide intervals.

Extended Phrase. A phrase in which, by repeating one of the feet, or by any other variation of the melody, three measures are employed instead of two.

Extended Section. A section containing from five to eight bars.

Extension Pedal. The loud pedal of a pianoforte; that pedal by which the sound is increased and sustained.

Extent. The compass of a voice or instrument; the distance or interval between its gravest and most acute tones.

Extentio. (*Lat.*) One of the four parts into which Euclid divided the melopœia.

Extensus. (*Lat.*) Loud or shrill.

Extracts. Partial scores.

Extraneous. A term applied to those sharps and flats, and to those chords and modulations, which, forsaking the natural course of their diatonic intervals, digress into abstruse and chromatic evolutions of melody and harmony.

Extraneous Modulation. A modulation into some other than the original key and its relatives.

Extravaganza. A performance without any regard to rules or good taste; a wild, incoherent composition.

Extreme. The highest and lowest notes of any scale or compass; a term applied to intervals that are extended or contracted as much as possible.

Extreme Flat Eighth. The octave diminished by the chromatic semitone.

Extreme Flat Fourth. A tone and two diatonic semitones composed of four degrees; the perfect fourth diminished by a chromatic semitone.

Extreme Flat Seventh. The minor

seventh diminished, consisting of four tones and two diatonic semitones, forming seven degrees.

Extreme Flat Third. Two diatonic semitones, composed of three degrees, the minor third diminished by the chromatic semitones.

Extreme Intervals. Intervals larger than those denominated major, or smaller than those termed minor.

Extremes. Those parts of a composition which are the greatest distance from each other in point of gravity or acuteness.

Extreme Sharp Fifth. The perfect fifth, increased by the chromatic semitone, consisting of four tones, forming five degrees.

Extreme Sharp Second. A tone and a chromatic semitone composed of two degrees.

Extreme Sharp Sixth. A sixth consisting of ten semitonic intervals.

Extreme Triad. A triad consisting of a fundamental tone, a major third, and an extreme fifth.

Extremity. The last note of any compass of sounds, reckoning from grave to acute, or from acute to grave.

F.

F. THE subdominant or nominal of the fourth note in the natural diatonic scale of C; an initial of *Forté*.

Fa. A syllable applied to the fourth tone of the scale for the purposes of solmization; by the Italians and French used to designate the fourth tone of the scale of absolute pitch ordinarily represented by F.

Fabella. (*Lat.*) An interlude.

Fabot. (*Spa.*) A kind of wind instrument serving as a double bass to the haut-boy.

Faburden. That which is high sounding or lofty; a species of counterpoint with a double bass.

Fac. An abbreviation of *Facciata*.

Facciata. (*Ita.*) Page; folio.

Facile. (*Fre.*) Light; graceful; easy.

Facilita. (*Ita.*) Facility; a term generally placed over a passage in small notes intended to facilitate any difficulty.

Facilmente. (*Ita.*) With facility; in an easy manner.

Facistol. (*Spa.*) A stand upon which choir books are placed; a music desk.

Fackeltanz. (*Ger.*) Torch dance.

Facteur de Pianos. (*Fre.*) A piano maker.

Facteur d'Orgue. (*Fre.*) An organ maker.

Fa-Diese. (*Fre.*) F sharp.

Fading. A kind of dance mentioned by Shakspeare.

Fag. An abbreviation of *Fagotto*.

Fagot. A bassoon.

Fagottino. (*Ita.*) An instrument similar to the bassoon.

Fagottista. (*Ita.*) A performer on the bassoon.

Fagotto. (*Ita.*) A bassoon.

Fagotto, Contro. (*Ita.*) A large bassoon an octave, a fifth, or a fourth lower than the common bassoon.

Fagottone. (*Ita.*) A double bassoon.

Fagotto Stop. Bassoon stop.

Faible. (*Fre.*) Weak; faint; thin.

Faiblement. (*Fre.*) Feebly; weakly.

Faire. (*Fre.*) Manner; style.

Faire Chorus. (*Fre.*) To join in chorus; to chime in.

Faire des Arpeggements. (*Fre.*) To perform arpeggios.

Faire Retentir. (*Fre.*) To resound.

Faire un Muance. (*Fre.*) To run a division.

Fa, La. The burden or chorus of many old English songs.

Falalaella. (*Ita.*) Nonsensical song.

Fall. The act of dropping from an acute to a grave tone; a declination of sound.

Falsa. (*Ita.*) Harsh, inharmonious sounds.
Falsa Diminuta. (*Ita.*) A false or defective fifth.

Falsch Singen. (*Ger.*) To sing out of tune.

False. A term applied to those intonations of the voice which do not truly express the intended intervals, as well as to all ill-adjusted combinations, and to strings, pipes, and other sonorous bodies which cannot be accurately tuned.

False Accent. An accent removed from the first note of the bar to the second or fourth.

Falscar. (*Spa.*) Not to agree in sound.

False Cadence. An imperfect or interrupted cadence.

False Chords. Those chords which do not contain all the intervals belonging to them in their perfect state.

False Closes. Certain closes so called to distinguish them from the full or final closes.

False Fifth. An imperfect or diminished fifth.

False Harmony. A harmony that is contrary to the established rules that should govern it.

False Interval. An interval that varies from an interval previously established as a standard.

False Intonation. A variation in pitch from what is understood and acknowledged to be the true tone.

False Octaves. Progressions of two voices in exact movement by octaves.

False Relation. That connection which any two sounds have with one another when the interval which they form is either superfluous or diminished.

Falset. An abbreviation of *Falsetto*.

False Triad. The diminished triad, — formerly named thus on account of its having a so-called false fifth.

Falsetto. A voice having a shrill or very high tone; falsetto.

Falsetto. (*Ita.*) Certain notes of a man's voice which are above its natural compass, and which can only be produced artificially.

False Voice. A falsetto voice.

Falso. (*Ita.*) False.

Falso Bordone. (*Ita.*) A term applied, in the early days of descent, to such counterpoint as had either a drone bass, or some part constantly moving in the interval with it.

Fa Majeur. (*Fre.*) F major.

Fa Mineur. (*Fre.*) F minor.

Fancies. Little, lively airs.

Fandango. (*Spa.*) A Spanish national dance in $\frac{3}{8}$ or $\frac{6}{8}$ time, generally accompanied by castanets, and at times with singing.

F and P. Flute and piano.

Fanfare. (*Fre.*) A trumpet tune; a flourish of trumpets.

Fanfarer. (*Fre.*) To make a flourish with trumpets.

Fant. An abbreviation of *Fantasia*.

Fantaisie. (*Fre.*) A fantasia.

Fantaisie Heroique. (*Fre.*) A bold, glowing flight of fancy; a fantasia in the heroic style.

Fantasia. (*Ita.*) A piece of music in which the author gives himself up wholly to the caprice of his imagination, and deviates from the strict rules of composition.

Fantasia Ricercata. (*Ita.*) The introduction of extemporaneous passages into motets, &c.

Fantasiren. (*Ger.*) To improvise; to play in the fantasia style.

Fantasticamente. (*Ita.*) Expressive of fantastic effects.

Fantastico. (*Ita.*) Indicative of fantastical effects.

Fantastique. (*Fre.*) Whimsical; fantastical.

Fantastisch. (*Ger.*) Fanciful.

Farandole. (*Fre.*) A dance of Provence.

Farandoule. (*Fre.*) A lively French dance, in $\frac{6}{8}$ time.

Farce. A short, extravagant comedy, the dialogue of which is interspersed with suitable airs, arranged for the voice with instrumental accompaniments.

Farce, Ballad. A musical drama in which ballads form a prominent part.

Farceical. Belonging to a farce.

Fares. (*Spa.*) Choral service sung in the holy week.

Far il Capotasto. (*Ita.*) In violoncello playing, the act of making a bridge by means of the thumb.

Farsa. (*Ita.* and *Spa.*) Farce.

Farsa in Musica. (*Ita.*) A musical farce, or short comic drama, generally in one act.

Fascie. (*Ita.*) The sides of a violin, tenor, or other similar instrument.

Fastoso. (*Ita.*) With a lofty and splendid style of execution.

Fathers of the Oratorio. A clerical order, established in 1574, in Italy, the members of which introduced vocal music as a means of attracting the people to their religious meetings.

Fatigue Call. A drum-beat noting the time for putting the soldiers in order.

Faucette. (*Fre.*) Falsetto.

Fausset. (*Fre.*) A faint treble; falsetto.

Faux. (*Fre.*) False; out of tune.

Faux Bourdon. (*Fre.*) Fa Burden; the ancient name of a certain species of counterpoint.

F Clef. The bass clef; a compound character, placed on the fourth line of the staff

so that the two dots are in the third and fourth spaces (53).

F Dur. (*Ger.*) F major.

Fedel. (*Dan.*) A fiddle.

Feeders. Small bellows sometimes employed to supply the large bellows of an organ with wind.

Feiertanz. (*Ger.*) A festive dance.

Feigned. A term sometimes used to designate a falsetto voice.

Feinestimme. (*Ger.*) A fine voice.

Feinte. An old name for semitone; an accidental.

Feldgesang. (*Ger.*) A rural song.

Feldkunstpfeifer. (*Ger.*) A military musician.

Feldrohr. (*Ger.*) A rural pipe.

Feldton. (*Ger.*) The tone of a trumpet.

Female Computers. Computatrices; women among the ancients who were hired to sing and weep at funerals, so called because they computed the virtues of the deceased.

Fenio. (*Ita.*) I beat; I strike.

Ferma. (*Ita.*) Firm; resolute.

Fermamente. (*Ita.*) With firmness and decision.

Fermata. (*Ita.*) A pause; a hold (113).

Fermate. (*Ger.*) A general pause.

Fermato. (*Ita.*) Firm and decisive.

Feroce. (*Ita.*) Fiercely.

Ferocemente. (*Ita.*) Ferociously; fiercely.

Fertigkeit. (*Ger.*) Execution.

Fes. (*Ger.*) F flat.

Fescennina. (*Ita.*) Nuptial songs, so called because they originated with the people of Fescennia, a city of Etruria.

Fescennine. A song prevalent in ancient Italy; fescennina.

Fescue. An old name for a plectrum, or instrument for playing on the harp.

Festennine. A marriage song or serenade; a fescennine.

Festero. (*Spa.*) Director of church music on festive occasions.

Festive Songs. Songs adapted to express and to inspire merriment and joy.

Festklänge. (*Ger.*) Festive sounds.

Festlich. (*Ger.*) Festive; gay.

Festlied. (*Ger.*) A festive song.

Festoso. (*Ita.*) Merry; gay.

F. F. Fortissimo; very loud.

F. F. F. Very fortissimo; much louder.

FF. Possibile. (*Ita.*) As loud as possible.

FF., Principalmente il Basso. (*Ita.*) Very loud, especially the bass.

Fiacco. (*Ita.*) Weak; feeble.

Fiasco. (*Ita.*) A failure.

Fiato. (*Ita.*) The breath.

Fiddle. A violin.

Fiddle, Horse. An Indian instrument,

employed for the purpose of frightening a herd of horses, and causing a stampede.

Fiddler. A common name for a violinist, usually applied to a second or third rate player.

Fiddlestick. A violin bow.

Fiddle String. The string of a violin, formed of catgut.

Fidicen. (*Lat.*) A harper; a minstrel; he who plays upon a stringed instrument.

Fidicina. (*Lat.*) A woman who plays on stringed instruments.

Fidicinal. A term applied to all instruments of the violin species.

Fidicula. (*Lat.*) A small lute or guitar.

Fidis. (*Lat.*) A fiddle.

Fidel. (*Ger.*) A violin.

Fidelbogen. (*Ger.*) A fiddlestick.

Fidelbrett. (*Ger.*) A squeaking fiddle.

Fiedler. (*Ger.*) A fiddler.

Field Music. Overtures for trumpets and other military instruments; martial music.

Fiele. (*Nor.*) Viol.

Fieramente. (*Ita.*) In a bold and energetic manner; with vehemence.

Fieramente assai. (*Ita.*) Very bold and energetic.

Fiero. (*Ita.*) Haughty; spirited; lively.

Fifaro. A small pipe similar to a flageolet.

Fife. A small wind instrument, used chiefly in martial music with drums.

Fife Major. An officer who superintends the fifers of a regiment.

Fifer. A performer on the fife.

Fiffanio. (*Ita.*) A fife.

Fiffaro. (*Ita.*) A fife.

Fiffars. A small flute, pipe, or flageolet, used by the Germans.

Fifist. A fife player.

Fifre. (*Fre.*) A fife.

Fifteenth. An interval consisting of two octaves.

Fifteenth Stop. An organ stop, deriving its name from the fact that its pitch or scale is fifteen notes above that of the diapason.

Fifth. The interval of three tones and a semitone, comprising five diatonic degrees of the scale.

Fifth, Augmented. An interval containing four whole tones.

Fifth, Diminished. An interval containing two whole tones and two major semitones.

Fifth, Extreme Sharp. The perfect fifth, increased by the chromatic semitone, consisting of four tones, forming five degrees.

Fifth, False. An imperfect or diminished fifth.

Fifth, Flat. A flat composed of five de-

grees, and containing two tones and two semitones.

Fifth, Perfect. An interval containing three whole tones and one major semitone.

Fifths, Consecutive. Two or more perfect fifths immediately following one another in two parallel parts of the score.

Fifth, Sharp. An interval consisting of eight semitones.

Fifth, Small. A false fifth.

Fifths, Open. Two fifths succeeding each other in similar motion.

Fifth Violin. An English instrument half the size of the bass viol, having a sound an octave lower.

Figura. (*Ita.*) Note employed as an ornament.

Figural. A class of music deviating from the plain, simple style of early times; figurate.

Figural Bass. Figured bass.

Figurantes. (*Fre.*) Dancers in a ballet who do not dance singly, but many together, and serve to fill up the background during the exhibition of individual performers.

Figure. Relating to or being the ornamental portions of musical composition or performance.

Figure Counterpoint. That wherein there is a mixture of discords with concords; discordant; figurative.

Figure Descant. That part of an air in which discords are introduced, and every variety of ornaments.

Figuration. An ornamental treatment of a passage; a mixture of concords and discords.

Figuration, Harmonic. The progression of a chord from one tone to another tone of the same chord, thence passing similarly through successive different chords.

Figurative. A style of music differing from the plain, simple mode.

Figurative Descant. A descant admitting of an admixture of discords.

Figurato. (*Ita.*) Figured.

Figure. Certain rhythmical forms, such as trioles, quintoles, &c.; melodic forms, such as fore notes, after notes, beats, trills, &c.; harmonic forms, such as arpeggios; to pass several notes for one; to form runnings, variations, or other ornaments.

Figure. (*Fre.*) Figured.

Figured. A term applicable to all forms of music deviating from plain, simple vocal music, also to a bass with figures attached representing the accompanying harmony; indicated or noted by figures.

Figured Bass. A bass accompanied with numerical characters denoting the harmony formed by the upper or superior parts of the composition, and directing

the chords to be played by the organ harpsichord, or pianoforte.

Figured Descant. A form of descant which, instead of moving note by note with the bass, consists of a free and florid melody.

Figured Harmony. A harmony in which, for the purpose of melody, one or more of the parts of a composition move, during the continuance of a chord, through certain notes which do not form any of the constituent parts of that chord.

Figured Song. A song varying from the plain chant or song.

Figures. Numerical characters written upon the staff to denote the kind of measure, usually in the form of a fraction, the upper one showing the number of notes of the kind indicated by the lower contained in one measure or bar (162).

Figures of Diminution. Numerical characters which reduce the time of the notes over which they are placed one third of their relative length (94).

Figuring the Bass. The use of figures, by means of which the most important chords and modulations are indicated and read with rapidity.

Fillar la Voce. (*Ita.*) To gradually augment and diminish the sound of the voice.

Filer. (*Fre.*) To hold a note.

Filleur. (*Fre.*) A string maker.

Filidhe. (*Iri.*) Ancient poets of the Irish, who, in white robes, and harps in their hands, marched at the head of armies.

Filosofo. (*Ita.*) A Neapolitan street performer, who reads, sings, and gesticulates old Gothic tales.

Filum. (*Lat.*) Former name of the stem of a note; the string of an instrument.

Fin. (*Fre.* and *Spa.*) The end.

Fin al. (*Ita.*) End at; play as far as.

Final. An old appellation given to the last sound of a verse in a chant, which, if complete, is on the key note of the chant, if incomplete, on some other note in the scale of that key.

Final Close. The principal or customary cadence in the key of a piece.

Finale. (*Ita.*) The last piece of any act of an opera or of a concert; the last movement of a symphony or sonata in the German style.

Fin al Fine. (*Ita.*) To the end.

Fin alla Fine. (*Ita.*) From the sign to the end.

Fin Alt. The seventh above G in alt, the seventh note in alt.

Fin Altissimo. The octave above F in alt; the seventh note in altissimo.

Finders. A term formerly applied to a class of persons who wrote melodies.

Fine. (*Ita.*) The end; an expression used to indicate the termination of a musical composition.

Fine del Aria. (*Ita.*) The end of the air

Fine del Atto. (*Ita.*) The end of the act.

Finement. (*Fre.*) Finely; acutely.

Finger. A word applied to skill in execution on keyed instruments.

Finger Board. That part of a stringed instrument on which the fingers press; the whole range of keys, white and black, of a pianoforte or organ; manual.

Fingered. A term applied to piano music, signifying that figures and other marks are placed over or under the notes to show the method of fingering.

Fingering. Disposing of the fingers in a convenient, natural, and apt manner in the performance of any instrument, but more especially the organ and pianoforte; the placing of figures and other marks over or under notes to denote the method of fingering.

Fingering, American. The use of the sign (140) to indicate the thumb in piano playing, in distinction from the German or foreign fingering, in which the thumb is called the first finger.

Fingering, English. American fingering.

Fingering, Foreign. German fingering.

Fingering, German. A method of marking the fingering of piano music which designates the thumb as the first finger.

Fingern. (*Ger.*) To play; to finger.

Finger Organ. An harmonica; an instrument producing its tones by the friction of the fingers of the player upon the edges of hemispherical glasses.

Fingersatz. (*Ger.*) Fingering.

Finished. A term applied to an advanced and artistic execution.

Finito. (*Ita.*) Finished; concluded.

Fino al. (*Ita.*) Play as far as, then stop; end at.

Fin Qui. (*Ita.*) To this place.

Fint. An abbreviation of *Finto*.

Finto. (*Ita.*) A feint; a term applied to the preparation for a cadence which is not executed, when the performer, having done every thing that is requisite to a full close, instead of falling on the final, passes to some other note, or introduces a pause.

Flochezza. (*Ita.*) Hoarseness.

Flotola. (*Ita.*) Flute.

Fioreggiante. (*Ita.*) Decorated with flourishes.

Floriscente. (*Ita.*) An ornamental style.

Florita Cadenza. (*Ita.*) A cadence whose last note but one is divided into many of less value.

Floritezza. (*Ita.*) Embellishment; a florid style of performance.

Florito. (*Ita.*) A species of diminution, commonly made at the ending of a cadence.

Floritura. (*Ita.*) Embellishments in singing; divisions of rapid notes.

Flotola. (*Ita.*) A flute.

Fipple. (*Lat.*) A stopper of a wind instrument.

Firing a Cannon. In ringing a chime, the simultaneous ringing or crash of all the bells.

First. A word applied to the upper part of a duet, trio, quartet, &c., either vocal or instrumental, also to the upper part of each kind in overtures, symphonies, concertos, and other full pieces; the leading performer or instrument.

First Bass. High bass.

First Chord. The primary concord or common chord; a chord consisting of any given bass note in any key or mode, with its octave, third, and fifth.

First Derivative. The first combination from primitive notes.

First Inversion. A term applied to a chord when its third is the lowest.

First Part. Soprano; the highest species of women's voice.

First Shift. A violin shift on the fifth line, or G; the half shift.

First Soprano. The high soprano.

First Tenor. High tenor.

First Treble. The highest treble, or soprano.

First Voice. The upper voice; the soprano.

Fis. (*Ger.*) F sharp.

Fischiare. (*Ita.*) To whistle; to hiss.

Fischio. (*Ita.*) A whistle; whistling.

Fis Dur. (*Ger.*) F sharp major.

Fisfis. (*Ger.*) F double sharp.

Fis Moll. (*Ger.*) F sharp minor.

Fistein. (*Ger.*) To sing falsetto.

Fistelsänger. (*Ger.*) One who sings falsetto.

Fistelstimme. (*Ger.*) A disagreeable, sharp, and acute voice.

Fistola. (*Ita.*) Flageolet; reed; pipe.

Fistula. (*Lat.*) A pipe.

Fistula Dulcis. (*Lat.*) A common flute.

Fistula Germanica. (*Lat.*) German flute.

Fistula Panis. (*Lat.*) An instrument formed of reeds.

Fistula Pastoralis. (*Lat.*) Shepherd's pipe.

Fistula Pastorica. (*Lat.*) The name given by Cicero and other classics to the oaten pipe, used by the audiences at Roman theatres in expression of disapprobation.

Fistulator. (*Lat.*) A piper; a player on a flute or flageolet.

Fistulatore. (*Ita.*) A piper.

Fit. A word employed in ancient times to designate a strain of music; a part of a song or poem.

Fithele. Ancient name of the violin.

Fitt. (*A. S.*) A song.

Fives and Eights Metre. A metre designated thus, 5s & 8s, consisting of a stanza of six lines in anapestic measure, the syllables of each being in number and order as follows: 5, 5, 8, 5, 5, 8.

Fives and Sixes Metre. A metre designated thus, 5s & 6s, consisting of a stanza of eight lines in anapestic measure, the syllables of each being in number and order as follows: 5, 5, 5, 5, 6, 5, 6, 5.

Fives, Eleven, and Sixes Metre. A metre designated thus, 5s, 11, & 6s, consisting of a stanza of eight lines in anapestic measure, the syllables of each being in number and order as follows: 5, 5, 5, 11, 6, 6, 6, 6.

Fixed Syllables. Syllables which do not change with the change of key.

Fl. An abbreviation of *Flauti*, *Flauto*, *Flute*, and *Flam*.

Flachflöte. (*Ger.*) A flat-lipped organ pipe.

Flageolet. (*Fre.*) A wind instrument made of wood, played with a mouth-piece, and six principal holes, the keys of which are stopped with the fingers, in the same way as the flute, and producing notes exceedingly clear and shrill.

Flageolet, Double. A flageolet having two tubes.

Flageolet Organ. A small barrel organ, whose tones imitate those of the flageolet.

Flageoletto. A word employed, in relation to stringed instruments, to denote a way of making the strings sound in such a manner as to elicit from them their natural accessory tones.

Flagioletto. (*Ita.*) A flageolet.

Flagworm. A little flute.

Flam. In drum music a grace note or stroke corresponding with the appoggiatura in other compositions.

Flamadiddle. A beat in drum music composed of sixteenth notes, either in $\frac{2}{4}$ or $\frac{4}{4}$ time.

Flamadiddle, Side. A beat employed in drumming eighth notes, as in parade marches.

Flamamacne. A drum-beat used only in quicksteps of $\frac{2}{4}$ time.

Flamapoo. A drum-beat in $\frac{2}{4}$ time.

Flamen. (*Lat.*) A sound of an instrument.

Flam Paradiddle. A drum-beat.

Flaschinett. Flageolet; flageolet register or stop.

Flat. A sign which, when placed before a note, shows that the key and tone originally indicated by that note are no longer meant, but the key and tone next above it (56); too low; to render less acute; not sharp or shrill.

Flat, A. That flat which is the seventh of B flat; the third flat used in modulating

by fourths from the natural diatonic mode.

Flat, Accidental. An occasional flat placed before a note in the course of a piece.

Flat, B. The flat seventh of the natural key of C, and the first flat introduced in modulating by fourths from the natural diatonic mode.

Flat, C. The flat which is the seventh of D flat; the sixth flat introduced in modulating by fourths from the natural diatonic mode.

Flat, D. The flat seventh of E flat; the fourth flat introduced in modulating by fourths from the natural diatonic mode.

Flat, Double. A character compounded of two flats, and signifying that the note before which it is placed is to be sung or played two semitones lower than its natural pitch.

Flat, E. The flat seventh of F flat; the second flat introduced in modulating by fourths from the natural diatonic mode.

Flat Eighth, Extreme. The octave diminished by the chromatic semitone.

Flat, F. The flat seventh of G flat; the seventh flat introduced in modulating by fourths from the natural diatonic mode.

Flat Fifth. A flat composed of five degrees, and containing two tones and two semitones.

Flat Fourth, Extreme. A tone and two diatonic semitones composed of four degrees; the perfect fourth diminished by a chromatic semitone.

Flat, G. The flat seventh of A flat; the fifth flat introduced in modulating by fourths from the natural diatonic mode.

Flat, Hypo-Lydian. The Hypo-Æolian in ancient music.

Flat Second. The minor second, formed by two sounds at the distance of a diatonic semitone; as, B C and E F.

Flat Seventh, Extreme. The minor seventh diminished, consisting of four tones and two diatonic semitones, forming seven degrees.

Flat, Singing. A defect of intonation caused by a weakness of the general vocal organs; to sing below pitch.

Flatted Tone. A tone that is half a degree lower than its proper pitch.

Flatten. To depress the voice; to render a sound less sharp; to make spiritless or dull.

Flat Third, Extreme. Two diatonic semitones, composed of three degrees; the minor third diminished by the chromatic semitone.

Flatting. The displacing of a tone by one that is a small second lower.

Flat Triad. An arithmetical division of the fifth of the harmonic triad, in which the lesser third is lowest.

Flant. An abbreviation of *Flauto*.

Flauta. (*Spa.*) A flute.

Flautado. (*Spa.*) Flute stop in an organ.

Flautando. (*Ita.*) With a flute-like tone; a term sometimes met with in violin music, the desired quality of tone being obtained by drawing the bow smoothly and gently across the strings over that end of the finger board nearest the bridge.

Flautato. (*Ita.*) With a flute-like tone.

Flautero. (*Spa.*) One who makes flutes; a flute player.

Flautino. (*Ita.*) An octave flute.

Flautist. A player on the flute.

Flautista. (*Ita.*) A performer on the flute.

Flauti Unisoni. (*Ita.*) The flutes in unison.

Flauto. (*Ita.*) A flute.

Flauto a Becco. (*Ita.*) A beaked flute; a flute having a mouth-piece like a flageolet.

Flauto ad Libitum. The flute part may be omitted if desired.

Flauto, Alto. (*Ita.*) A tenor flute used in bands.

Flauto d' Amore. (*Ita.*) A large flute; a bass flute.

Flauto Dolce. (*Ita.*) A flute having a beak or mouth-piece like a flageolet.

Flauto e Violino. (*Ita.*) Flute and violin.

Flautonc. (*Ita.*) An octave flute.

Flauto Ottavino. (*Ita.*) A small octave flute.

Flauto o Violino. (*Ita.*) Flute or violin.

Flauto Piccolo. (*Ita.*) An octave flute; a flageolet.

Flauto Principale. (*Ita.*) A term designating the part of the concerto player in a flute concerto.

Flauto Tacere. (*Ita.*) The flute is not to play.

Flauto Tedesco. (*Ita.*) A German flute.

Flauto Terzo. (*Ita.*) The third flute.

Flauto Transverso. (*Ita.*) A transverse flute; A German flute.

Flauto Traverso. (*Ita.*) The German flute.

Fleble. (*Ita.*) In a mournful style

Flebilmente. (*Ita.*) Mournfully.

Flesh Hoops. The hoops of a drum on which the skin forming the head of the drum is lapped.

Flessibilita. (*Ita.*) An easy, free, flexible mode of execution.

Fleut. (*Arm.*) A flute.

Flight. A musical ornament consisting of a quick flight of notes.

F-lücher. (*Ger.*) The sound-holes of a violin, tenor, &c.

Fløjte. (*Dan.*) A flute.

Flon-Flon. The burden of certain old vaudevilles; a term applied in contempt to any air resembling them in style.

Floral Concert. A concert of music usually participated in by children, the performance having reference to rural life and scenery, with decorations consisting of flowers, evergreens, &c.

Floreo. (*Spa.*) A flourish.

Florid. Ornamental; figured; embellished, either in composition or performance.

Florid Counterpoint. Figured counterpoint.

Florid Descant. Figured descant.

Florid Song. A term applied by musicians of the fourteenth century to figured descant, in order to distinguish it from the old chant, or plain song.

Flötchen. (*Ger.*) A little flute; a pipe; a flageolet.

Flöte. (*Ger.*) Flute.

Flötenbläser. (*Ger.*) A flutist.

Flötenduo. (*Ger.*) Flute duet.

Flötenfuttcr. (*Ger.*) A flute case.

Flötenkonzert. (*Ger.*) A concert of flute music.

Flötenspiel. (*Ger.*) Playing on the flute; a tune for the flute.

Flötenspieler. (*Ger.*) A flute player.

Flötenstimme. (*Ger.*) A soft, sweet voice; the part for the flute.

Flötenstück. (*Ger.*) Tune for the flute; one of the pieces of a flute.

Flöten tafel. (*Ger.*) A table showing by signs the manner of fingering the flute.

Flötenwerk. (*Ger.*) An instrument of music with a flute stop.

Flötenzug. (*Ger.*) A flute stop in an organ.

Flourish. An appellation given to decorative notes added to a passage, with the double view of heightening the effect of the piece, and of displaying a flexibility of voice or finger; a round ringing of chime bells, varied by changes, at the option of the ringers.

Fl. Trav. An abbreviation of *Flauto Traverso*.

Flüchtig. (*Ger.*) Quickly; nimble.

Fluctuating Signs. Signs which allow a deviation from their exact value.

Flue Pipe. An organ pipe having a small portion towards its lower end flattened a little inwardly, so as to produce a straight edge, called the upper lip, with a foot of conical shape, having a straight edge similarly formed, and termed the under lip, the top of this foot being closed at its broad end by a circular metal plate, a segment of which is cut away, leaving a narrow fissure or fine under the straight edge of the upper lip.

Flügel. (*Ger.*) A harpsichord; a grand pianoforte.

Fluit. (*Dut.*) A flute.

Flush. (*Fre.*) A trill.

Fluta. (*Lat.*) Flute.

Flute. A well-known infatigable instrument, consisting of a tube closed at one end, and furnished with holes and keys at its side for the purpose of varying the sounds; an organ register; to play on a flute; to play or sing in a clear, soft tone.

Flute-a-Bec. (*Fre.*) The old English flute, blown at the end instead of at the side, sometimes called "the common flute," "fistula dulcis."

Flute, Abyssinian. An instrument nearly of the shape and size of the German flute, with a mouth-piece similar to that of the clarinet, and performed upon lengthwise.

Flute Allemande. (*Fre.*) The German flute.

Flute, Ancient. An instrument which had a mouth-piece, was double as well as single, and often composed of two tubes, both played together.

Flute, Boehm. An instrument differing from the common flute in having the size and location of the holes arranged in their natural order with keys, by which each finger is enabled to act simultaneously upon two or more holes.

Flute Cane. A cane formed and used as a flute.

Flute, Chinese. An instrument made of bamboo, bound with silk between the apertures to preserve the wood from cracking.

Flute, Crooked. An Egyptian instrument in the form of a bull's horn; the phoinx.

Flute, Cross. A German flute.

Fluted. A term applied to those upper and extra notes of a soprano voice, which, from the constraint with which they are produced, are thin, and of a flute-like tone.

Flute, Dactylic. A flute consisting of unequal intervals.

Flute d'Allemand. (*Fre.*) A German flute.

Flute d'Amour. (*Fre.*) A bass flute.

Flute, Diatonic. A flute capable of producing the various shades or differences of pitch requisite to produce all the major and minor diatonic scales.

Flute, Dolec. (*Ita.*) A flute with a mouth-piece like that of a flageolet.

Flute, Double. A flute so constructed that two tones may be produced from it at the same time, and on which two parts may be performed at once.

Flute Douce. (*Fre.*) The English flute; flute-a-bec.

Flute, Egyptian. A flute formed of a cow's horn, with three or four holes in it.

Flute, German. A wind instrument consisting of a tube formed of several joints or pieces, with holes at the side, closed at the upper end, and furnished with movable metal keys, which, by opening and closing certain holes, serve to

temper the tones to the various flats and sharps.

Flute, Grand. The lowest flute stop of an organ.

Flutenist. A flute player.

Flute, Octave. A flute the tones of which range an octave higher than those of the German flute.

Flute Organ. A small barrel organ whose tones resemble those of the flute.

Flute, Pastoral. The shepherd's flute

Flute, Shepherd's. A flute shorter than the transverse flute, and blown through a lip-piece at the end.

Flute, Siccama. A diatonic flute.

Flute Stop. A range of wooden pipes in an organ, producing sounds similar to those of the flute.

Flute, Transverse. The German flute.

Flute-Traversiere. (*Fre.*) A transverse flute; a German flute.

Fluteur. (*Fre.*) A man who plays on a flute; a flutist.

Fluteuse. (*Fre.*) A woman who plays the flute.

Flutist. One who performs on the flute.

Flutiste. (*Fre.*) A flutist.

Flutorum. An instrument resembling the Irish bagpipe.

Fluty. Soft, like the tone of a flute; clear, sweet-sounding.

F Moll. (*Ger.*) F minor.

F. O. The initials of *Full Organ*.

Focoso. (*Ita.*) With fire; a word which, when placed over a movement or passage, signifies that it is to be sung or played with spirit.

Foglietto. (*Ita.*) A continuation of the violin.

Folding Violin Mute. An article so constructed as to impart to the violin a soft, pure tone, without injury to the instrument.

Folijones. (*Spa.*) A Castilian dance to the guitar and castanets.

Folio, Music. A case or book for holding loose sheets of music; a wrapper used in a music store for the convenience of a classified arrangement of the stock.

Folio, Spring-Back. A folio having steel springs so arranged in the back as to clasp and firmly hold sheets of music in the manner of a bound volume.

Follia. (*Spa.*) A Spanish air, or dance tune, so called.

Follia di Spagna. (*Spa.*) A species of composition, consisting of variations on a given air.

Fondamento. (*Ita.*) The bass.

Fonds d'Orgue. (*Fre.*) In organ playing, the union of all the flute stops.

Fonetica. (*Ita.*) Phonics; the doctrine of sounds.

- Fonologia.** (*Ita.*) Phonology; a treatise on sounds.
- Foot.** A combination of syllables constituting a metrical element of a verse, in ancient language distinguished by quantity or length, and in modern poetry by accent.
- Foot Key-Board.** Manual of an organ, comprising the keys played with the foot.
- For.** An abbreviation of *Forte*.
- Foramina.** (*Lat.*) The name given by the Romans to the holes made in the pipe or flute.
- Fore-Note.** An appoggiatura (64).
- Fore-Note, Double.** Two short fore-notes united, one of which is higher and the other lower than the principal note, or two small notes ascending or descending to the principal note by regular steps of the scale.
- Fore-Note, Long.** A fore-note in its form as long, or half as long, as the principal note before which it stands, and in performance having just half the time, except when before a dotted note, in which case it takes two thirds of the time of the principal note.
- Fore-Note, Short.** A fore-note either written in a much shorter form than that of the long, or having a short oblique line drawn through it.
- Forhuir.** (*Fre.*) To wind the horn.
- Fork, Tuning.** A small steel instrument, having two tines, used for ascertaining the pitch of particular letters or tones, for tuning and pitching tunes.
- Forlane.** (*Fre.*) A lively Venetian dance in $\frac{6}{8}$ time.
- Forlana.** (*Ita.*) A slow kind of jig.
- Form.** The manner of arranging the parts of a musical composition in accordance with the rules designed to govern it.
- Formula.** A rule or method of musical instruction or performance.
- Formulary.** The name formerly applied to the stated and prescribed number and disposition of the ecclesiastical tones.
- Forte.** (*Ita.*) A word implying that the passage over which it is placed is to be sung or played loudly; that style of performance in which one excels.
- Fortement.** (*Fre.*) Loudly; with energy and vigor.
- Fortemente.** (*Ita.*) Forte; strong and loud.
- Forte, Mezzo.** (*Ita.*) Rather loud.
- Forte Piano.** (*Ita.*) A term denoting that a tone is to be struck forte (loud), and then continued piano (soft).
- Fortgeigen.** (*Ger.*) To fiddle.
- Forthallen.** (*Ger.*) To resound continually.
- Fortien.** An instrument made in a style similar to a harpsichord or pianoforte.
- Fortiss.** An abbreviation of *Fortissimo*.
- Fortissimo.** (*Ita.*) Very loud.
- Fortissimo Quanto Possibile.** (*Ita.*) As strong or loud as possible.
- Fortlauten.** (*Ger.*) To continue to ring the bells.
- Fortsetzung.** (*Ger.*) A continuation.
- Fortsingén.** (*Ger.*) To drive away by singing badly.
- Forttonen.** (*Ger.*) To continue to sound.
- Forz.** An abbreviation of *Forzando*.
- Forza.** (*Ita.*) Force.
- Forzando.** (*Ita.*) A word designating a tone produced suddenly and forcibly, and instantly diminished, indicated by a mark (109) over each note of the passage, or by the letters sf or fz at the commencement of the passage.
- Forzare.** (*Ita.*) To strengthen; constrain.
- Forzato.** (*Ita.*) Force.
- Fp. and fp.** The initials of *Forte Piano*.
- F Quadrata.** The name given by the early writers on counterpoint to the sign which represented sharp F in their musica falsa or transpositions, and the form of which, like our naturals, approached that of a square.
- Foundation Stop.** An organ stop, the pipes of which everywhere give such notes only as we are prepared to expect from the keys that the player touches, or, at least, the octaves above or below those notes.
- Fountain Hymns.** The Songs of the Wells, so called by the ancients, and still common in the Greek isles.
- Four-Eighth Measure.** A measure having the amount of four eighth-notes, marked $\frac{4}{8}$ or 4.
- Fourfold Chord.** A chord consisting of four tones, comprising a tone combined with its third, fifth, and seventh.
- Fourfold Measure.** A measure of four equal parts.
- Four-Half Measure.** A measure containing four half notes, or their equivalent, marked $\frac{4}{2}$ or 4.
- Four-Part Song.** A song arranged for four voices.
- Four-Quarter Measure.** A measure containing the amount of four quarter-notes, marked $\frac{4}{4}$, 4, or C.
- Fours and Sixes Metre.** A metre designated thus, 4s & 6s, consisting of a stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 4, 6, 4, 6.
- Four Semibreve Rest.** A rest equal in length to that of four semibreves (25).
- Fourteenth.** An interval of an octave and a seventh; a distance comprising thirteen diatonic intervals.
- Fourth.** A distance comprising three diatonic intervals, two tones, and a semitone; the third of the consonances in the order of their generation.

Fourth, Augmented. An interval containing three whole tones.

Fourth, Diminished. An interval containing two whole tones and a semitone.

Fourth, Extreme Flat. A tone and two diatonic semitones composed of four degrees; the perfect fourth diminished by a chromatic semitone.

Fourth Part. Bass — the lowest species of men's voice.

Fourth, Perfect. An interval containing two whole tones and one major semitone.

Fourth, Redundant. An interval containing three full tones.

Fourth Shift. The last shift in violin playing.

Fourth Voice. The bass.

Fasli. (*Ita.*) Phrases; short musical passages.

Frauenstimme. (*Ger.*) A female voice; treble.

Franta. (*Por.*) A flute.

Freddamente. (*Ita.*) Inanimated in execution; coldly.

Fredon. (*Fre.*) A flourish, or other extemporaneous embellishment; a short group of notes sung to the same syllable.

Fredonnement. (*Fre.*) Humming; singing without words.

Fredonner. (*Fre.*) To shake; to quaver.

Free Canon. A canon not in perfect accordance with the rules designed to govern this style of composition.

Free Composition. The free style; that which employs voices and instruments, and deviates somewhat from the rules of art.

Free Fugue. A composition approaching to the fugal form; a fugue in which the connecting harmony is not taken from the theme.

Freely Inverted Imitation. A form of imitation in which the order of successive notes is not precisely retained.

Free Reed. A peculiar form of organ reed, the tongue of which passes evenly within the pipe, and is put in motion by the wind on its passage upwards from the foot of the pipe into the reed, and yielding under its pressure for so much of its length as is pliant enough to do so, is brought back to its former position by its own spring-like nature.

Free Style. A style in which some deviation is made from the rules of art.

Frei. (*Ger.*) Free.

Fremissement. (*Fre.*) Vibration.

French Horn. The corne de chasse; a wind instrument, consisting of a long tube twisted into several circular folds, and gradually increasing in diameter from the end at which it is blown to that at which the sound issues.

French Sixth. The name of a chord composed of a major third, extreme

fourth, and extreme sixth; as, F \sharp , D, C, A b.

French Treble Clef. The G clef on the bottom line of the staff, formerly much used in French music for violin, flute, &c. (47).

Frescamente. (*Ita.*) New or uncommon.

Fresco. (*Ita.*) Out of the common course; new; quick and spirited.

Fret Board. That portion of a guitar, or similar instrument, on which the frets are placed.

Frets. Small projections of wire or ivory fixed across the finger board of a guitar, mandoline, and other instruments, to show where the strings are to be fingered, and serve to vary and determine the pitch of the tones.

Fretta. Quickening or hastening the time.

Freude. (*Ger.*) Joy.

Freudengesang. (*Ger.*) A song of joy.

Freundlich. (*Ger.*) Friendly.

Frey. (*Ger.*) Free.

Freye Schreibart. (*Ger.*) Free style of composition.

Friedensmarsch. (*Ger.*) A march in honor of peace.

Friser. A term used in guitar music, implying that the fingers of the right hand are to be closed, except the thumb, and opened successively, passing over all the strings, without a movement of the arm.

Frohgesang. (*Ger.*) A joyous song; an allegro.

Frohnamt. (*Ger.*) High or grand mass.

Frosch. (*Ger.*) The nut of a bow for the violin, tenor, &c.

Frottola. (*Ita.*) Ballad.

Frotolare. (*Ita.*) To sing or write ballads.

Frühlingslied. (*Ger.*) Spring song.

Frühmesse. (*Ger.*) Matins.

Frühmesser. (*Ger.*) A singer at matins.

Frühmetter. (*Ger.*) Singer at matins.

Frühständchen. (*Ger.*) A morning concert in honor of some person.

Frühstück. (*Ger.*) Matins.

F Schlüssel. (*Ger.*) The F clef.

Fuga. (*Ita.*) Fugue.

Fuga Autentica. (*Ita.*) A fugue in which the leading notes ascend.

Fuga di Conseguenza. (*Ita.*) A continuous fugue.

Fuga Doppia. (*Ita.*) Double fugue; a fugue with two subjects.

Fuga, Grave. A fugue deep in sound and of slow movement.

Fugal Corale. A fugal construction of a whole corale, in which one strophe after another is taken separately as the subject of the fugue, and is carried through.

Fuga Patetico. (*Ita.*) A pathetic style of fugue.

Fuga per Ars et Thesis. A term applied to a fugue, when, if the guide or leading part ascends, those that follow imitate it descending, and if it descends, imitate it ascending.

Fuga Plagale. (*Ita.*) A fugue in which the guiding or leading notes descend.

Fuga Ricercata. (*Ita.*) A worked-up fugue; a fugue consisting of several themes with many developments.

Fugato. (*Ita.*) In the style of a fugue.

Fuge. (*Ger.*) Fugue.

Fugha. (*Ita.*) A fugue.

Fughetta. (*Ita.*) A short fugue.

Fughetten. (*Ger.*) Fugues.

Fughetti. (*Ita.*) Short fugues.

Fugitive Pieces. Off-hand, short-lived compositions.

Fugue. A form of composition peculiar to the strict or contrapuntal style, in which a subject is proposed by one part and answered by other parts, according to certain rules. Fugues are of three kinds, Simple, Double, and Counter.

Fugue, Counter. A fugue in which the subjects move in contrary directions.

Fugued Counterpoint. Counterpoint in four, five, six, or seven parts,—the only counterpoint in use previous to the eighteenth century.

Fugue, Double. A fugue on two subjects.

Fugue, Free. A composition approaching to the fugal form; a fugue in which the connecting harmony is not taken from the theme.

Fugue Manifold. A fugue in which two or more themes are entered into and elaborated.

Fugue Renverser. (*Fre.*) A fugue the answer of which is made in contrary motion to that of the subject.

Fugue, Strict. A fugue in which the fugal form and its laws are rigidly observed.

Fugue, per Contrarium Reversum. A term applied to a fugue when the commencing subject is simply inverted, yet retains the order of half and whole tones in the answer.

Fugue, per Contrarium Simplex. A term applied to a fugue when the commencing subject is simply inverted, without retaining the order of half and whole tones in the answer.

Fugue, Perpetual. A canon so constructed that its termination leads to its beginning, and hence may be continually repeated.

Fugue, Simple. A fugue containing but a single subject.

Fugulist. A composer or performer of fugues.

Führer. (*Ger.*) The subject of a fugue.

Full. Music designed for all the voices or instruments; to be sung by both sides of a choir.

Full Anthem. An anthem in four or more parts, without verses, to be sung in chorus.

Full Band. A band in which all the instruments are employed.

Full Breath. A complete inhalation taken before the commencement of singing, or after an apparently entire expiration.

Full Mouthed. Having a full or strong voice.

Full Orchestra. An orchestra in which all the stringed and wind instruments are employed.

Full Organ. An organ with all its registers or stops in use.

Full Score. A complete score of all the parts of a composition, whether vocal or instrumental, or both combined.

Full Service. A service without any verse parts.

Full to Fifteenth. A term in organ music implying that all the stops up to and including the "fifteenth" are to be used.

Full-toned Viola. An old instrument, of larger size and proportion than the violin, otherwise of the same nature.

Full Turn. A turn consisting of four notes immediately after that upon which it is made (81).

Fundamental Bass. The root or fundamental note of a chord; a succession of notes constituting the several fundamental notes of their respective chords.

Fundamental Chord. A chord the lowest note of which is that from which the chord is derived.

Fundamental Key. The key in which a piece is written; the original key.

Fundamental Note. The lowest note of a fundamental chord.

Fundamental Position. A term applied to the situation of a chord when its root, or fundamental tone, actually stands lowest, and the other tones of the chord stand above each other at the distance of a third apart.

Funebre. (*Fre.* and *Ita.*) Funeral.

Funeral March. A slow, measured march, designed to accompany a funeral procession.

Funereo. (*Ita.*) Funereal; pertaining to burial services.

Funestamente. (*Spa.*) Mournfully.

Fünf. (*Ger.*) Five.

Fünfstimmig. (*Ger.*) Five-voiced.

Fünfte. (*Ger.*) Fifth.

Fünfzibute. (*Ger.*) Fifteenth.

Fünfzehn. (*Ger.*) Fifteen.

Funzioni. (*Ita.*) Oratorios, masses, and other sacred pieces composed for the Catholic church.

Fuoco. (*Ita.*) Fire; animation.

Fuocoso. (*Ita.*) Extremely spirited.

Fur. (*Ger.*) For.

Fur Beide Hände Zusammen. (*Ger.*)
For both hands together.

Furce. Name formerly given to a close diatonic chain of ascending and descending notes, introduced to connect an expansive interval.

Fur die linke Hand Allein. (*Ger.*)
For the left hand alone.

Fur die rechte Hand Allein. (*Ger.*)
For the right hand alone.

Furibondo. (*Ita.*) Furiously.

Furiosamente. (*Ita.*) Furiously.

Furioso. (*Ita.*) Furious; vehement.

Furniture Stop. A mixed or compound stop in an organ, comprising two or more ranks of pipes, of shriller tone than those of the sesquialtera; the mixture stop.

Furore. (*Ita.*) Fury; rage.

Fusa. (*Lat.*) A quaver.

Fusella. (*Lat.*) The name formerly applied to the demisemiquaver.

Fut. (*Fre.*) The barrel of a drum.

Fz. An abbreviation of *Forzando*, or *Forzato*.

G.

G. THE nominal of the fifth note in the natural diatonic scale of C, to which Guido applied the monosyllable *Sol*; it is also one of the names of the highest or treble clef.

Gagliarda. (*Ita.*) Stout; bold; a lively dance in triple time.

Gal. (*Fre.*) Gayly; cheerfully.

Galement. (*Fre.*) A gay, spirited manner.

Gaillard. (*Fre.*) A sprightly dance in triple time; applied to a composition, it implies that it is to be sung or played in a lively, cheerful style.

Gaillardement. (*Fre.*) Merrily; briskly.

Galo. (*Ita.*) With gayety and cheerfulness.

Gajamente. (*Ita.*) Gayly; cheerfully; lively.

Gajo. (*Ita.*) Gay; cheerful; vivacious.

Gal. An abbreviation of *Galop* and *Galopade*.

Galan. (*Sax.*) To sing.

Galatemente. (*Ita.*) Gallantly; boldly.

Gallambo. (*Spa.*) Song of the Gallic priest of Cybele.

Galin-Paris-Cheve System. An elementary system of vocal music much in vogue in Paris, having for its basis notation in figures.

Gallambus. (*Lat.*) A species of Latin verse.

Gaillard. A lively dance tune in triple time; a gaillard.

Gaillarda. An old tune to accompany the gaillard dance.

Galopade. (*Fre.*) A galop, a quick German dance tune, generally in $\frac{2}{4}$ time.

Galop. (*Ger.*) A gallopade.

Galoppe. (*Fre.*) A gallopade.

Gam. An abbreviation of *Gamut*.

Gamalan. (*Jav.*) Musical execution.

Gamalan Choro Ball. (*Jav.*) Music in the style of Ball, resembling the Salen-

dro, with the exception of the violin or rebab.

Gamalan Kodok Ngorek. (*Jav.*) A name applied by the Javanese to their ancient music, signifying the Song of the Frogs and Toads, on account of its want of harmony.

Gambang-Kayon. (*Jav.*) A Javanese instrument formed of many bars or strips of sonorous wood, differing gradually in length, placed in a wooden box, and played upon with a hammer.

Gambeta. (*Spa.*) An ancient Spanish dance.

Gambist. A performer on the viol da gamba, at one time connected with the regular establishment of the chapels of the German princes.

Gamb-Viole. (*Ger.*) An instrument resembling the violoncello; the greater viol.

Games, Panathænean. Ancient Greek games in which singers, and players on the flute and cithara, competed for prizes.

Gamma. (*Grk.*) Gamut.

Gamme. (*Fre.*) The scale of any key; the gamut.

Gamme Chromatique. (*Fre.*) The chromatic scale.

Gamme de la Mineur. (*Fre.*) Scale of A minor.

Gamme Descendante. (*Fre.*) Descending scale.

Gamme de Sol Majeur. (*Fre.*) Scale of G major.

Gamme d'Ut Majeur. (*Fre.*) Scale of C major.

Gammes en Bemols. (*Fre.*) Scales with flats.

Gamut. The scale of notes belonging to any key; the lines and spaces on which notes are placed; and the lowest note of the Guidonian or common compass.

Gamut, Guido's. The table or scale introduced by Guido Aretinus in 1204, and

- to the notes of which he applied the monosyllables Ut, Re, Mi, Fa, Sol, La. It consisted of twenty notes, namely, two octaves and a major sixth, the first octave being distinguished by capital letters, as G, A, B, the second by small letters, g, a, b, and the supernumerary sixth by double letters, as gg, aa, bb.
- Gander.** (*Jav.*) A Javanese instrument formed of metallic bars, placed in a wooden case, and played upon with a hammer.
- Gandharbas.** (*Hin.*) In Hindoo mythology, the heavenly singers and dancers.
- Gang.** (*Ger.*) A passage.
- Ganga.** (*Hau.*) A drum about the size of a regimental drum.
- Ganiles.** (*Spa.*) Fauces; organs of the voice.
- Ganze.** (*Ger.*) Whole.
- Ganze-Note.** (*Ger.*) A whole note; a semibreve (15).
- Ganzeton.** (*Ger.*) A whole tone.
- Gargantear.** (*Spa.*) To quaver; to warble.
- Garganteo.** (*Spa.*) Quavering; a tremulous modulation of the voice.
- Garibo.** (*Ita.*) Dance; ball.
- Gariglione.** (*Ita.*) Chime; musical bells.
- Garrire.** (*Ita.*) To warble like a bird.
- Gastrollen.** (*Ger.*) A term applied to a singer or actor on a starring excursion.
- Gauche.** (*Fre.*) Left.
- Gavot.** A lively dance or tune consisting of two strains, in common time, each of which is played twice.
- Gavotta.** (*Ita.*) A gavot.
- Gaymente.** (*Spa.*) Gayly; briskly; lively.
- Gayta.** (*Spa.*) Bagpipe; flageolet; hand-organ.
- Gayta Zamorana.** (*Spa.*) A kind of bagpipe used by the natives of Zamora.
- Gaytero.** (*Spa.*) One who plays on a bagpipe; a piper.
- Gazzarra.** (*Ita.*) Rejoicings with cannon and music.
- Gazzel.** (*Per.*) A love song of the Persians, sung by the singing girls of Cashmere.
- G Clef.** The treble clef; a compound character of the letters G and S, for the syllable *Sol*, which invariably turns on the second line of the staff (46).
- G Double.** The octave below G gamut; the lowest note of the letter G on the pianoforte.
- G Dur.** (*Ger.*) G major.
- Geberdenspiel.** (*Ger.*) Pantomime.
- Geblose.** (*Ger.*) The repeated sounding of a wind instrument; trumpeting.
- Gebrochene Awkorde.** (*Ger.*) Broken chords; arpeggios.
- Gebrochene Stimme.** (*Ger.*) A broken voice.
- Gebunden.** (*Ger.*) Connected, synco-
- pated, in regard to the style of playing or writing.
- Gedacht.** (*Ger.*) Stopped, in opposition to the open pipes in an organ.
- Gedämpft.** (*Ger.*) Sotto voice; muffled.
- Gedeck.** (*Ger.*) A register of covered pipes.
- Gedehnt.** (*Ger.*) Lengthened.
- Gefährte.** (*Ger.*) The answer of a fugue.
- Gegenbewegung.** (*Ger.*) Contrary motion.
- Gegengesang.** (*Ger.*) Antiphony.
- Gegenhall.** (*Ger.*) Echo.
- Gegenpunkt.** (*Ger.*) Counterpoint.
- Gegenstimme.** (*Ger.*) Counterpart.
- Gegenstimmig.** (*Ger.*) Dissonant; discordant.
- Gehend.** (*Ger.*) A word signifying a degree of movement similar to that implied by *andante*.
- Gehöre Spielen.** (*Ger.*) To play by ear.
- Gehörlebre.** (*Ger.*) Acoustics.
- Gehörsinn.** (*Ger.*) The sense of hearing.
- Geige.** (*Ger.*) The violin.
- Geigen.** (*Ger.*) To play on a violin.
- Geigenblatt.** (*Ger.*) The finger board of a violin.
- Geigenbogen.** (*Ger.*) Violin bow.
- Geigen-Clavicymbel.** An instrument of a character similar to a harpsichord or pianoforte.
- Geigenförmig.** (*Ger.*) Having the form of a violin.
- Geigenfutter.** (*Ger.*) A violin case.
- Geigenmacher.** (*Ger.*) A violin maker.
- Geigensaite.** (*Ger.*) Violin string.
- Geigensattel.** (*Ger.*) Bridge of a violin.
- Geigenschule.** (*Ger.*) A violin school, or method of instruction; a book of lessons and exercises for the violin.
- Geigenstrich.** (*Ger.*) A stroke of the violin bow.
- Geigenstück.** (*Ger.*) A tune for the violin.
- Geigenwerk.** (*Ger.*) Celestina.
- Geigenwirbel.** (*Ger.*) A violin peg.
- Geigenzug.** (*Ger.*) A violin stop.
- Geige ohne Bunde.** (*Ger.*) A general name applied by the Germans to all instruments similar to the rebeck.
- Geiger.** (*Ger.*) A violinist.
- Geigerei.** (*Ger.*) A continual fiddling.
- Geistlich.** (*Ger.*) Ecclesiastical; clerical.
- Geistliche Gesänge.** (*Ger.*) Psalms; hymns.
- Geistliche Lieder.** (*Ger.*) Spiritual songs.
- Geklimper.** (*Ger.*) A constant clashing or tinkling.
- Geklingel.** (*Ger.*) Tinkling; ringing of a bell.

- Geläut.** (*Ger.*) A peal of bells; tolling of bells.
- Geleier.** (*Ger.*) A continual playing on a hurdy-gurdy.
- Geltung.** (*Ger.*) The value or proportion of a note.
- Gemüchlich.** (*Ger.*) Quietly; in a calm manner.
- Gemir.** (*Spa.*) To whistle; to sound as the sea or wind.
- Gemsen Horn.** An instrument formed of a small pipe made of the horn of a chamois, or wild goat.
- Gemuthlich.** (*Ger.*) Artless; good-natured.
- Genera.** (*Lat.*) A term used by the ancients to indicate the modes according to which they divided their tetrachords.
- Genera, Aristoxenus.** (*Lat.*) Certain modes among those into which the Greek writers divided their tetrachord, or minor fourth.
- General.** A certain beat of drum at morning, giving notice for the infantry to be ready to march.
- Generala.** (*Spa.*) Beat of the drum to call to arms.
- Generalbass.** (*Ger.*) Thorough-bass.
- General Pause.** A general cessation or silence of all the parts.
- General Systems.** Diagrams adopted by the ancient Greeks in which were included all the sounds in music.
- Generateur.** (*Fre.*) The fundamental note of the common chord.
- Generating Tone.** The principal tone caused by the vibration of stringed instruments when one tone is struck; the generator.
- Generator.** The principal sound or sounds by which others are produced; the fundamental note of the common chord.
- Generoso.** (*Ita.*) Noble; in a dignified manner.
- Genitalia.** (*Lat.*) Musical instruments used by the ancient Romans in celebrating nuptial ceremonies.
- Genre.** (*Fre.*) Style; genus.
- Genre Chromatique.** (*Fre.*) The chromatic genus.
- Gentilezza, Con.** (*Ita.*) With grace and elegance.
- Genus.** (*Lat.*) A term used to designate a particular kind of melody, or succession of tones resulting from a particular division or arrangement of the scale.
- Genus, Chromatic.** A melody produced by an arrangement of the tones of the chromatic scale.
- Genus Chromaticum.** (*Lat.*) The chromatic system of tones among the ancient Greeks.
- Genus, Diatonic.** A species of melody produced by an ordinary arrangement of the diatonic scale.
- Genus, Enharmonic.** A melody formed of a scale of tones about one fourth the distance of those of the diatonic scale.
- Genus Melodice.** (*Lat.*) The manner in which the ancients divided and subdivided the elements of melody.
- Genus Mixtum.** (*Lat.*) Mixed species.
- Genus Modulandi.** (*Lat.*) The ancient division of the tetrachord; a disposition of its four sounds in succession.
- Georgel.** (*Ger.*) A continual and tedious playing on an organ.
- Geradebewegung.** (*Ger.*) Similar motion.
- Gerade Taktart.** (*Ger.*) Common time.
- Geriesel.** (*Ger.*) A soft, murmuring sound.
- German Fingering.** A method of marking the fingering of piano music which designates the thumb as the first finger, in distinction from the English or American mode, which indicates the use of the thumb by a sign.
- German Flute.** A wind instrument, consisting of a tube formed of several joints or pieces screwed together, or into each other, with holes along the side. It is closed at the upper end, and furnished with movable brass or silver keys, which, by opening and closing certain holes, serve to temper the tones to the various flats and sharps; a transverse flute.
- German Mordent.** An ornament consisting of the alternation of a tone with that next below it, the chief one in the melody being the prominent sound in the division of the measure.
- German Scale.** A scale of the natural notes formed of A, H, C, D, E, F, G, instead of A, B, C, &c., the B being always reserved to express B flat.
- German Sixth.** A name applied by some writers to a chord composed of a major third, perfect fifth, and extreme sixth; as, A \sharp , G, E, C.
- German Soprano Clef.** The C clef placed on the first line of the staff for soprano, instead of the G clef on the second line of that part (51).
- Ges.** (*Ger.*) G flat.
- Gesang.** (*Ger.*) The act of singing; warbling; song; musical concord; melody.
- Gesangsweise.** (*Ger.*) In the manner of a song.
- Gesause.** (*Ger.*) Humming; whistling.
- Geschleift.** (*Ger.*) Slurred; legato.
- Geschwänzte.** (*Ger.*) A quaver.
- Geschwind.** (*Ger.*) Quick.
- Geschwind Marsch.** (*Ger.*) A quick march.
- Ges Dur.** (*Ger.*) G flat major.
- Gesinge.** (*Ger.*) Constant singing; bad singing.
- Gestossen.** (*Ger.*) Separated; detached.
- Gestours.** (*Fre.*) Itinerant minstrel's, of

- the humorous order, who interlarded their songs with comic tales and jokes.
- Gestrichene.** (*Ger.*) A quaver (18).
- Geton.** (*Ger.*) Repeated sounds; clang; clamor.
- Getragen.** (*Ger.*) Well-sustained; carried.
- Gewirbel.** (*Ger.*) The roll or ruffle of drums.
- Gewöhnlichen Singstimmen.** (*Ger.*) Ordinary voices; ordinary vocal parts.
- Geziert.** (*Ger.*) With affectation.
- G Flat.** The flat seventh of A flat; the fifth flat introduced in modulating by fourths from the natural diatonic mode.
- G Gamut.** A designation sometimes given to the first G below the bass clef note.
- Ghazvazies.** (*Hin.*) Singing and dancing girls; almehs.
- Ghazel.** (*Per.*) An ode of the Persians, consisting of not less than five nor more than eighteen distichs.
- Ghirif.** (*Tur.*) A species of octave flute used by the Turks.
- Ghironda.** (*Ita.*) A hurdy-gurdy.
- Gia Maestro di Cappella.** (*Ita.*) Before the master of music.
- Giambo.** (*Ita.*) Iambic.
- Giga.** (*Ita.*) A jig; a dance melody not now in use, consisting of two parts, each containing $\frac{6}{8}$ measures.
- Gige.** (*Fre.*) A string instrument.
- Gigue.** (*Fre.*) A jig; a lively species of dance.
- G in Alt.** The first note in alt; the octave above the G, or treble clef note.
- G in Altissimo.** The first note in altissimo; the octave above G in alt and the fifteenth above the G or treble clef note.
- Glochevolmente.** (*Ita.*) Sportively; lightly; gayly.
- Glocolari.** (*Ita.*) Bands of buffoons, dancers, actors, singers, and instrumental performers, retained in courts of princes in Tuscany for the diversion of the company.
- Glocosamente.** (*Ita.*) Facetiously; sportively.
- Glucoso.** (*Ita.*) Humorous; sportive.
- Glojoso.** (*Ita.*) Joyously; with buoyant hilarity.
- Gis.** (*Ger.*) G sharp.
- Gis Moll.** (*Ger.*) G sharp minor.
- Gitana.** (*Ita.*) A Spanish dance.
- Gittern.** An old name for the gultar; to play on a gittern.
- Gittith.** (*Heb.*) An instrument supposed to have been used by the people of Gath, and thence introduced by King David into Palestine.
- Giubileo.** (*Ita.*) Jubilee.
- Giullari.** (*Ita.*) Bands of dancers, actors, or singers.
- Giucante.** (*Ita.*) With sport and gaiety.
- Giucoco.** (*Ita.*) An organ stop.
- Giustamente.** (*Ita.*) Justly; with precision.
- Giustezza.** (*Ita.*) Precision.
- Giustezza dell' Intonazione.** (*Con.*) (*Ita.*) With appropriate intonation.
- Giusto.** (*Ita.*) In an equal, steady, and just time.
- Given Bass.** A bass given, to which harmony is to be affixed.
- Giving Out.** A term used by organists to signify the previous or preluding performance, by which the psalm tune about to be sung is announced, or given out, to the congregation.
- Gl.** An abbreviation of *Glee*.
- Glais.** (*Fre.*) The passing bell.
- Glais Funebre.** (*Fre.*) A funeral knell.
- Glapissant.** (*Fre.*) Squeaking; shrill.
- Glass-Chord.** A pianoforte having glass in the place of strings, invented at Paris, and first exhibited in 1785.
- Glasses, Musical.** An instrument formed of a number of glass goblets, tuned by filling them more or less with water, and played upon with the finger moistened.
- Glee.** A composition for three or more voices, originally convivial in its character, but at present gay, grave, amatory, pathetic, or bacchanalian.
- Gleek.** (*A. S.*) Music; musician.
- Gleemen.** A name applied, before the Norman conquest, to those who subsequently were known as minstrels.
- Gleichheit.** (*Ger.*) The enharmonic quality.
- Gleichklang.** (*Ger.*) Consonance; unison.
- Gleichstimmig.** (*Ger.*) Harmonious; in unison.
- Gleichstimmung.** (*Ger.*) Harmony of sounds; unison; concord.
- Gli.** (*Ita.*) The.
- Gliconeo.** (*Spa.*) A kind of Latin verse.
- Glide.** Portamento; a gliding of the voice used in slow movements for the purpose of connecting two notes divided by an interval.
- Gliding.** An easy, smooth, and graceful style; in flute playing, a sliding movement of the fingers for the purpose of blending the tones.
- Glie.** (*Sax.*) A glee.
- Glissade.** (*Fre.*) Gliding; the act of passing the fingers in a smooth, unbroken course over the keys of a piano.
- Glissando.** (*Ita.*) In a gliding manner.
- Glissato.** (*Ita.*) A gliding movement.
- Glisser.** (*Fre.*) To glide smoothly from one key to another.
- Glissez le Pouce.** (*Fre.*) Slide the thumb.

- Glissicando.** (*Ita.*) A close, connected, gliding style.
- Glissicato.** (*Ita.*) In a gentle and gliding manner.
- Gli Stromenti.** (*Ita.*) The instruments.
- Glöckchen.** (*Ger.*) A little bell.
- Glocke.** (*Ger.*) A bell.
- Glöckeln.** (*Ger.*) To ring little bells.
- Glockengeläute.** (*Ger.*) The ringing or chiming of bells.
- Glockenhammer.** (*Ger.*) The hammer of a bell.
- Glockenklang.** (*Ger.*) The sound of a bell or bells; the chiming of bells.
- Glockenklopfer.** (*Ger.*) The tongue of a bell.
- Glockenmass.** (*Ger.*) Bell founder's diapason.
- Glockenschwengel.** (*Ger.*) Lever to a bell.
- Glockenthurm.** (*Ger.*) A belfry.
- Glockenzug.** (*Ger.*) The ringing of a bell or bells.
- Gloria.** (*Lat.*) A principal movement of the mass or Catholic service.
- Glorification.** Vocal praise; adoration.
- Glosa.** (*Spa.*) A variation.
- Glosar.** (*Spa.*) To vary the notes.
- Glottis.** (*Grk.*) The mouth-piece of a wind instrument; the narrow aperture at the upper part of the windpipe, which, by its dilation and contraction, contributes to the modulation of the human voice.
- Glottocomela.** (*Grk.*) Boxes in which the Greeks carried the lingula, or tongues of their flutes.
- Glühend.** (*Ger.*) Ardent; glowing.
- Glyconic.** (*Lat.*) A verse in Greek and Latin poetry of three feet—a spondee, a choramb, and a pyrrhic.
- G Moll.** (*Ger.*) G minor.
- Gnacchera.** (*Ita.*) Tamborine; a tabor.
- Gneusba.** (*Ara.*) An instrument of music played upon by Arabian shepherds while tending their flocks.
- Gnugab.** (*Heb.*) The name given by the ancient Hebrews to the organ.
- Goat-Song.** A song or anthem sung by the ancient Greeks to their god Dionysus, whilst the goat stood at the altar to be sacrificed.
- Gol.** (*Iri.*) A funeral dirge of the Irish peasantry.
- Goll-Trompo.** A trumpet used by the ancient Irish, Danes, Normans, and English.
- Golpe de Musica.** (*Spa.*) A band of music.
- Gondellied.** (*Ger.*) A gondolier song.
- Gondolier Songs.** Songs composed and sung by the Venetian gondoliers, of a very graceful and pleasing style; barcarolles.
- Gong.** A species of cymbal made by the Chinese, consisting of a large round plate of metal, formed of seventy-eight parts of copper and twenty-two of tin, which, struck with a wooden mallet covered with leather, produces a loud noise.
- Goonong Sahnang.** (*Hin.*) Farewell hymn to the mountain.
- Gorgeador.** (*Spa.*) One who quavers; a modulator.
- Gorgear.** (*Spa.*) To quaver; to warble.
- Gorgeo.** (*Spa.*) Trilling.
- Gorgheggi.** (*Ita.*) Rapid divisions as vocal exercises for acquiring facility in singing, and for bringing the voice from the throat.
- Gorgheggiamento.** (*Ita.*) Trilling, warbling.
- Gorgheggiare.** (*Ita.*) To trill; quaver; warble.
- Gorgheggiatore.** (*Ita.*) Warbler.
- Gorgheggio.** (*Ita.*) A trill; a shake of the voice in singing.
- Gorigori.** (*Spa.*) A song with which children mimic the clerk's chant in processions.
- Gorsedd.** (*Wel.*) A meeting of Welsh bards.
- Goudok.** (*Rus.*) A viol used by the Russian peasantry.
- Governing Key.** The principal key; that key in which the piece is written.
- Gr.** An abbreviation of *Grand*.
- Grace.** In vocal or instrumental performance, giving due place to the appoggiatura, turn, shake, and other decorative additions; easy, smooth, and natural expression of the passages.
- Grace, Anticipating.** An embellishing note forestalling the note succeeding it.
- Grace, Bass.** A small note like a short appoggiatura, and very similar to the acciaccatura of the Italians, struck only once and at the same time with the principal note, but immediately quitted. It is frequently used upon the organ to strengthen the parts and to supply the want of pedals.
- Grace Note.** Any note added to a composition as an embellishment.
- Graces.** Ornamental notes, indicated by the composer, or added by the performer. The most usual are the appoggiatura (64), the turn (79), and the shake (88).
- Graces, Smooth.** One of the two classes into which old English graces were divided.
- Grace, Transient.** A species of shake produced by commencing with the half tone below the given note, quickly repeating both.
- Gracieux.** (*Fre.*) Graceful.
- Gracioso.** (*Spa.*) Graceful.
- Gradacion.** (*Spa.*) Gradation of tones.
- Gradation.** A diatonic ascending or descending succession of chords.

Gradationed. Gradually progressive.

Gradazione. (*Ita.*) The gradual augmentation or diminution of celerity of movement or intensity of tone.

Graditamente. (*Ita.*) In a pleasing manner.

Grado. (*Ita.*) A degree, or single step on the stave.

Grados. (*Spa.*) Musical intervals.

Gradual. An ancient book of hymns and prayers, so called because some of the anthems were chanted on the steps of the pulpit; a piece of music occurring in every mass, between the Gloria and the Credo.

Graduale. (*Lat.*) The Gradual.

Gradual Modulation. Modulation in which, before the modulating chord, some chord is taken which may be considered as belonging either to the key we are in, or that which immediately follows it.

Graduare. (*Ita.*) To divide into degrees.

Graduellement. (*Fre.*) Gradually.

Grail. An old service book of the Romish church; the Gradual.

Graillement. (*Fre.*) A hoarse sound.

Grallier. (*Fre.*) To sound a horn to call the dogs.

Grammar, Musical. The rules by which sounds are harmonically and melodically connected, in particular cases, as well as in entire compositions.

Grammatical Accent. The common measure accent, marked by the length of words, and a regular succession of strong and weak parts.

Gran. (*Ita.*) Grand.

Gran Cantore. (*Ita.*) A fine or great singer; the first man of the serious opera.

Grand. A term applied to compositions and performances which derive importance from their style, length, or completeness of parts.

Grand Cassa. (*Ita.*) The double drum.

Grand Chantre. (*Fre.*) A precentor.

Grand Choir. In organ playing, the union of all the reed stops.

Grande. (*Ita.*) Great; grand; a word used to distinguish the grand chorus from other parts of a composition.

Grande Cantore. (*Ita.*) A vocalist of uncommon merit.

Grand Flute Stop. The lowest flute stop of an organ.

Grandioso. (*Ita.*) In a noble and elevated style; great, magnificent, either in composition or performance.

Grandisonous. Making a great sound.

Grand Jen. (*Fre.*) The full organ in organ playing.

Grando. An abbreviation of *Grandioso*.

Grand Opera. An extended opera, composed of an intricate plot, and illustrated with a great variety of incidental events.

Grand Orgue. (*Fre.*) Great organ.

Grand Piano Droit. (*Fre.*) Cabinet piano.

Grand Pianoforte. A pianoforte in which all the octaves, save about the lowest two in the scale, have for each note three strings attuned in unison, and struck at once by the same hammer. From four to seven of the lowest strings are sometimes single, and through about another octave and a half two strings to each note are often used.

Grandsire. The 120 changes forming the peal upon five bells.

Grandsire Bob. The ringing of 720 changes upon a peal of six bells.

Grandsire Triple. The ringing of the 5040 changes upon seven bells.

Grand Sonata. A massive and extended sonata, consisting generally of four movements.

Grand Stop. The union of the reed stops in organ playing.

Gran Gusto. (*Ita.*) In a lofty, elevated manner; a high-wrought song or chorus; a full and finished performance.

Gran Prova. (*Ita.*) The last rehearsal.

Gran Tamburo. (*Ita.*) Great drum.

Grappa. (*Ita.*) The brace or character serving to connect two or more staves (7)

Gratulus Agimus. (*Lat.*) Part of the Gloria.

Grating. An offensive, irritating, displeasing sound; a discord.

Gratiosa. In a flowing, graceful style.

Grave. (*Ita.*) A slow and solemn movement; a deep, low pitch in the scale of sounds; a dignified mode of delivery.

Gravemente. (*Ita.*) With gravity; dignified and solemn.

Grave Religioso. (*Ita.*) Religiously grave; a slow movement, connected with a grave and serious style.

Gravezza. (*Ita.*) Grave.

Gravicembalo. (*Ita.*) Pianoforte.

Gravisonante. (*Ita.*) Loud sounding.

Gravita. (*Ita.*) Gravity.

Gravity. A low pitch; a modification of any sound by which it becomes deep or low in relation to some other sound.

Grazia. (*Ita.*) In a flowing style.

Graziosamente. (*Ita.*) In a flowing and graceful style.

Grazioso. (*Ita.*) A graceful style; with smoothness and elegance.

Grazo. An abbreviation of *Grazioso*.

Great Barrer. The act of pressing at the same time all the strings of a guitar with the first finger of the left hand.

Great Cadence. A cadence in which the

closing chord immediately follows that of the sub-dominant, or fourth of the key — sometimes called the plagal cadence.

Great Drum. The bass drum.

Greater Appoggiatura. The long appoggiatura.

Greater Fourth. Sharp fourth.

Greater Lay. One of the two classes of lays in ancient times, consisting of twelve couplets of verses in different measures.

Greater Scale. That scale in which the thirds are greater, as a scale composed of major thirds; the major scale.

Greater Viol. A viol of six strings, formerly much used in Germany; the viol da gamba.

Great Lyre of Orpheus. A name applied by the ancients to a system of the harmonized arts.

Great Octave. The lowest series of seven notes, which includes both the divisions of the short keys in the key board, beginning with the two, and expressed by capital letters.

Great Opera. An opera involving tragic events and details; the grand opera.

Great Orchestra. A combination of stringed, reed, and brass instruments, with their proportion of instruments of percussion.

Great Organ. In an organ with three rows of keys, usually the middle row, so called from containing the greatest number of stops, and the pipes are voiced louder than those in the swell or the choir organ.

Great Scale. The entire series of musical sounds.

Great Sixth. The chord of the fifth and sixth, when the fifth is perfect and the sixth is major.

Grecian Lyre. A lyre of the ancient Greeks, having but seven strings, and quite small, being held in the hand when played upon.

Greek Cadence. Plagal cadence.

Greek Scale. A scale which, in the time of Aristoxenus, consisted of two octaves, the whole system having been composed of a different series of four sounds, with one note added to the bottom of the scale to complete the double octave, all of which sounds having had different denominations, like our gamut.

Gregorian Chant. A style of choral music, according to the eight celebrated church modes introduced by Pope Gregory in the sixth century, and incorporated by Charlemagne into the liturgy of the Roman Catholic church A. D. 789.

Gregorianische Gesang. (*Ger.*) The Gregorian Chant.

Gregorian Music. Sacred compositions introduced into the Catholic service by Pope Gregory.

Gregorian Tones. The chants used for the psalms in the Roman Catholic service;

the ancient modes or tones on which those chants are based.

Grele. (*Fre.*) Shrill; sharp; the highest tone.

Grell. (*Ger.*) Harsh; sharp; shrill.

Grelot. (*Fre.*) A small bell.

Grex. (*Lat.*) The chorus in a play.

Griffblatt. (*Ger.*) A table of figures or signs indicating the manner of playing on the flute, piano, &c.

Griffbret. (*Ger.*) The finger board of a violin, violoncello, &c.

Griffloch. (*Ger.*) The holes of a flute and like instruments.

Gringotter. (*Fre.*) To quaver; to warble; to hum a tune.

Grooves. Compartments in the sound-board of an organ, serving as canals for the wind, the near ends of which lie over the wind-chest, and are firmly closed by the pallets.

Groppa. (*Ita.*) A group; a cluster of notes.

Gros. (*Fre.*) Great.

Gros-fa. (*Fre.*) The name formerly applied to old church music in square notes, semibreves, and minims.

Grossartig. (*Ger.*) Grand.

Grosse. (*Ger.*) Major, in regard to intervals.

Grosse Caisse. (*Fre.*) The great drum.

Grosse Sonate. (*Ita.*) Grand sonatas.

Grosso. (*Ita.*) Full; great; grand.

Grossvateranz. (*Ger.*) Grandfather's dance; an old-fashioned dance.

Gros Tambour. (*Fre.*) The great drum.

Grotesque Music. A whimsical, wild, or odd style of composition or performance; fanciful or absurd music.

Grottesco. (*Ita.*) Unique; grotesque.

Ground. A composition in which the bass, consisting of a few bars of independent notes, is perpetually repeated to a continually varying melody; a ground bass; the tune on which descants are raised; the plain song.

Ground Bass. A bass consisting of a few simple notes, intended as a theme on which, at each repetition, a new melody is constructed.

Group. An assemblage of several short notes tied together, every species of musical ornament consisting of several small notes.

Groups, Compound. Groups which, when in triplets, are derived from double groups, or when in doublets are derived from triple groups.

Gruff. Rugged; harsh.

Grum. A low, deep-throated tone; heavy, rough sound.

Grundbass. (*Ger.*) Fundamental bass.

Grundstimme. (*Ger.*) The bass.

Grundton. (*Ger.*) The bass note.

- Gruppetto.** (*Ita.*) A group of notes; a turn.
- Gruppo.** (*Ita.*) A turn; a trill or grace; a group or cluster of notes.
- G Schlüssel.** (*Ger.*) G clef.
- Gtr.** An abbreviation of *Guitar*.
- Ga.** (*Hin.*) A syllable applied to the third note of the Hindoo scale in solfaing.
- Guaracha.** A Spanish dance.
- Guarnerius.** A certain make of violin highly prized, so called from the name of the manufacturer.
- Guddok.** (*Rus.*) A rustic violin with three strings, used among the Russian peasantry.
- Guerriero.** (*Ita.*) In a martial style.
- Guia.** (*Spa.*) Fugue; conductor; leader.
- Guida.** (*Ita.*) A guide; a direct (114).
- Guida Armonica.** (*Ita.*) A guide to harmony.
- Guida Musica.** (*Ita.*) A guide to musical knowledge; a book of instruction.
- Guide.** That note in a fugue which leads off and announces the subject; a book of instruction.
- Guide, Hand.** An instrument introduced by Kalkbrenner to insure a proper position of the hands and arms on the piano-forte.
- Guide, Wrist.** That part of a chiroplast which guides the wrist.
- Guidon.** (*Fre.*) The character called a direct.
- Guidonian Hand.** The figure of a left hand, with the syllabic signs of the intervals of the three hexachords, instituted by Guido, marked on the joints of the fingers.
- Guidonian Syllables.** The syllables Ut, Re, Mi, Fa, Sol, La, used by Guido for his system of hexachords. Sometimes called Aretian Syllables.
- Guido's Gamut.** The table or scale introduced by Guido Aretinus in 1204, and to the notes of which he applied the monosyllables Ut, Re, Mi, Fa, Sol, La. It consisted of twenty notes, namely, two octaves and a major sixth, the first octave being distinguished by capital letters, as G, A, B, &c., the second by small letters, g, a, b, &c., and the supernumerary sixth by double letters, as gg, aa, bb, &c.
- Guido's Scale.** Guido's gamut.
- Guimbard.** A jewsharp.
- Gulon.** (*Spa.*) A sign indicating that the piece or passage is to be repeated.
- Guit.** An abbreviation of *Guitar*.
- Guitar.** An instrument the body of which is of an oval form, with a neck similar to that of the violin, having six strings, three of silk covered with silver wire, and three of catgut, extended in parallel lines from the head to the lower end, passing over the sounding hole and bridge, and played upon with the fingers.
- Guitare.** (*Fre.*) A guitar.
- Guitarillo.** (*Spa.*) A very small guitar.
- Guitar, Lyre.** A French instrument having six strings, and formed somewhat like an ancient lyre.
- Guitarra.** (*Por.* and *Spa.*) A guitar.
- Guitarre d'Amour.** A modification of the German guitar.
- Guitarre, Lyre.** (*Fre.*) A French instrument having six strings, and formed somewhat like an ancient lyre.
- Guitarro.** (*Spa.*) A guitar player; a guitar maker.
- Guitarrista.** (*Spa.*) A guitar player.
- Guitarron.** (*Spa.*) A large guitar.
- Guiterne.** (*Fre.*) Name applied to the guitar in the twelfth century.
- Gundhur.** (*Hin.*) The name of the third note in the Hindoo musical scale.
- Gusto.** (*Ita.*) Taste.
- G Ut.** A name applied, in the Guidonian solmization, to the tone large G, because this tone was the lowest of Guido's whole system of tones.
- Gutdünken.** (*Ger.*) At pleasure; according to the taste of the performer.
- Guttural.** Formed in the throat; pertaining to the throat.
- Gutturalmente.** (*Ita.*) Gutturally; in the throat.
- Gymnastice.** (*Grk.*) Contests of skill among the ancients in which the performance of music formed a principal part.
- Gynaikites.** (*Tur.*) A female choir; the place designed for female singers in a mosque.

H.

H. THE seventh degree in the diatonic scale, the twelfth in the chromatic, and used by the Germans for B natural. In the Guidonian solmization this tone was called b mi, the hexachord commencing with g. It is the seventh major of c, the pure fifth of e, and the third major of g.

Habanera. (*Spa.*) A slow Spanish dance tune in $\frac{3}{4}$ time; a dance.

Habitude. (*Lat.*) A ratio measuring an interval.

Hackbrett. (*Ger.*) The dulcimer.

Halb. (*Ger.*) Half.

Halcadenz. (*Ger.*) A half cadence; a cadence on the dominant.

Halbe. (*Ger.*) Minims (16).

Halberton. (*Ger.*) A semitone.

Halbnote. (*Ger.*) A half note.

Halbvers. (*Ger.*) Hemlstick.

Half Beat. An inferior note, struck only once, and at the same time with the principal note, then immediately quitted.

Half Breath. An additional supply of air, taken by a partial inspiration during the course of singing, so as to refresh the lungs and tonal strength.

Half Cadence. A cadence not full and perfect; a cadence on the dominant.

Half Circle. A melodic figure consisting of four tones, the second and fourth of which are the same.

Half Common Time. A measure containing only two crotchets, or their equivalents.

Half Degree. A semitone.

Half Note. A minim (16).

Half-Note Rest. A pause in singing or playing equal in duration to the length of a half note; a minim rest (28).

Half Shift. The first shift on a violin; that on the fifth line, or G.

Half Soprano. A species of female voice holding a middle position between soprano and alto.

Half Step. The smallest interval used in music.

Half Tone. A semitone; a small second.

Half Treble. Mezzo-soprano.

Hallelujah. (*Heb.*) A Hebrew word signifying "Praise ye Jah, or Jehovah," and used as the text of many musical compositions, and the burden of sacred choruses.

Hallelujah Metre. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 6, 6, 8, 8.

Halmpfeife. (*Ger.*) Shepherd's pipe.

Hals. (*Ger.*) The neck of a violin, tenor, &c.

Halsening. (*A. S. and Ger.*) Sounding harshly in the throat; inharmonious; dissonant.

Hammer, Pianoforte. That part of the mechanism of a pianoforte which strikes the wires.

Hammer, Tuning. An instrument by which the strings of pianos and harps are tightened or loosened in order to tune them.

Hand-Director. A name sometimes applied to Logier's chiroplast.

Hand Drum. A tamborine.

Hände. (*Ger.*) Hands.

Händespiel. (*Ger.*) Organ keys.

Hand Guide. An instrument invented

by Kalkbrenner, to insure a good position of the hands and arms on the pianoforte.

Handja. (*Afr.*) An African instrument consisting of a light reed frame, three feet long by one and a half broad, in which are fastened a set of hollow gourds covered by strips of hard red wood. Each of these is of a different size, and the set is so graduated as to form a series of clear, silvery tones when played upon by two sticks, one soft, the other hard.

Hand Key Board. Manual of an organ comprising the keys played with the hand.

Handlage. (*Ger.*) The position of the hand.

Handlagen. (*Ger.*) The position of the hands.

Hand Organ. A portable instrument consisting of a cylinder, turned by hand, on which, by means of wires, pins, and staples, are set the tunes, the revolution of the cylinder causing the pins, &c., to act upon the keys, and at the same time to give admission to wind from the bellows to the pipe.

Hararicus. Song writers among the ancient Peruvians who composed amatory songs and elegies.

Hard B. B natural.

Hardiment. (*Fre.*) Boldly; freely.

Harfe. (*Ger.*) A harp.

Harfen. (*Ger.*) To play on the harp.

Harfenett. (*Ger.*) A little harp.

Harfenklang. (*Ger.*) Sound of the harp.

Harfenspielerin. (*Ger.*) Harper.

Harmatian Air. (*Grk.*) A spirited martial air, employed by the ancients to animate the horses that drew the chariot during battle.

Harmoneon. A reed instrument having a key board like a pianoforte, and supplied with wind by a bellows worked by the foot of the performer.

Harmonia. (*Lat.*) Harmony; in ancient mythology, a daughter of Mars and Venus, whose name was first employed to indicate music in general.

Harmonia Philosophica. (*Lat.*) A philosophical treatment of harmony, particularly the philosophical investigation of the various intervals and their relations.

Harmonic. Concordant; musical; a note produced by a number of vibrations which is a multiple of a number producing some other.

Harmonica. An instrument, invented by Dr. Franklin, producing tones by the friction of the fingers against the edges of hemispherical glasses; a small, flat instrument containing metallic reeds, producing its tones by being held to the mouth and blown through holes on its upper edge.

Harmonical Canon. The monochord.

Harmonical Mean. The third in the harmonic triad.

Harmonical Trumpet. An instrument

- the sound of which imitates that of a trumpet, and resembles it in every thing, excepting that it is longer, and consists of more branches; the sackbut.
- Harmonica, Nailed.** An instrument the pegs of which are of steel placed in a semicircle and played with a bow.
- Harmonic Figuration.** The progression from one tone to another of the same chord, thence passing in the same manner through successive different chords.
- Harmonic Hand.** The Guidonian hand.
- Harmonichord.** A stringed instrument, invented in 1785, having the form of an upright piano, sounded by the action of a cylinder covered with leather.
- Harmonici.** (*Lat.*) Harmonics.
- Harmonic Interval.** The relation of two sounds agreeable to the ear either in succession or consonance.
- Harmonic Mark.** A sign used in violin, violoncello, and harp music to indicate that the notes over which it is placed are to be played upon such parts of the open strings as will produce the harmonic sounds (116).
- Harmonic Modulation.** A change in the harmony from one key to another.
- Harmonicon.** The harmonica.
- Harmonicon, Rock.** An instrument consisting of a wooden frame, on which are placed pieces of rock arranged in musical order as regards tone, and played upon with wooden hammers held in the hand.
- Harmonics.** Secondary and less distinct tones accompanying a principal, and apparently simple, tone, as the octave, the twelfth, the fifteenth, and the seventeenth; artificial tones produced by a string or column of air, when the impulse given to it suffices only to cause a part of the string or column to vibrate; the geometrical mensuration of musical sounds.
- Harmonic Triad.** A compound of three radical sounds consisting of a fundamental note, its third and its fifth.
- Harmonie.** (*Fre. and Ger.*) Harmony.
- Harmonies, Accidental.** The three relatives of the key.
- Harmonies, Essential.** The three harmonies of the key.
- Harmonies, Pedal.** Chords formed by placing the dominant seventh, diminished seventh, or seventh of a leading note, on the tonic, or the dominant treated as a temporary key note.
- Harmoniusement.** (*Fre.*) Harmoniously.
- Harmonious.** A term applicable to any two or more sounds which form a consonant or agreeable union.
- Harmonious Trumpet.** The sackbut.
- Harmoniphon.** An instrument with a key board like a pianoforte, intended to supply the place of the hautboys in the orchestra, the sounds of which are produced from small metal tongues, acted upon by a current of air blown through a flexible tube.
- Harmonique.** (*Fre.*) Harmonie; harmonical.
- Harmonisch.** (*Ger.*) Harmonious.
- Harmonist.** One acquainted with the laws of harmony; a musician; a composer of music.
- Harmonista.** (*Spa.*) Musician.
- Harmonium.** An instrument played upon by means of keys like those of a pianoforte, the tones being produced by the vibration of metallic reeds. It frequently has two key boards, pedals, and different stops or registers.
- Harmonize.** To render musical; to combine or adjust according to the laws of counterpoint.
- Harmonized.** A melody when additional parts are subjoined, so as to give it body, or a fullness of effect.
- Harmonizer.** One who fabricates or produces harmony, adds passages to the productions of others, fills up scanty pieces, or writes accompaniments to popular airs.
- Harmonometre.** (*Fre.*) An instrument consisting of a string drawn between two points, over movable bridges so arranged as to be lengthened or shortened at pleasure, and used for measuring the harmonic relations of sounds.
- Harmony.** The agreement or consonance of two or more united sounds; a combined succession of chords; a science which treats of the construction and progression of chords.
- Harmony, Artificial.** Discordant combinations that are allowable because bearing some relation to the triad, or common chord, of the fundamental note.
- Harmony, Borrowed.** Chords of the added ninth derived from the dominant seventh by substituting the ninth in place of the eighth.
- Harmony, Close.** A harmony whose tones are compact and nearly allied in regard to pitch.
- Harmony, Compact.** Close harmony.
- Harmony, Compound.** Simple harmony with an octave added.
- Harmony, Compressed.** Harmony whose parts are closely conjoined.
- Harmony, Continued.** A harmony which does not change, though the bass varies.
- Harmony, Dispersed.** A harmony in which the notes forming the different chords are separated from each other by wide intervals.
- Harmony, Dominant.** Harmony on the fifth of the key.
- Harmony, Extended.** That harmony in which the notes forming the different chords are separated from each other by wide intervals; open harmony.
- Harmony, False.** A harmony contrary to the rules that should govern it.

Harmony, Figured. A harmony in which, for the purpose of melody, one or more of the parts of a composition move, during the continuance of a chord, through certain notes which do not form any of the constituent parts of that chord.

Harmony, Natural. Harmony produced by the natural and essential chords of the mode.

Harmony of the Spheres. An hypothesis of Pythagoras, according to which the motions of the heavenly bodies produced a music imperceptible by the ears of mortals.

Harmony, Open. Harmony of which the notes are separated by wide intervals; extended harmony.

Harmony, Plated. A harmony without movement.

Harmony, Simple. That harmony in which there is no concord to the fundamental above an octave.

Harmony, Suspended. One or more notes of a chord retained in the following chord.

Harp. A stringed instrument consisting of a triangular frame, having chords distended in parallel sections from the upper part to one of its sides, and usually played with the fingers; to play on a harp.

Harpa. (*Ice. and Swe.*) A harp.

Harp, Æolian. An instrument invented by Kircher, consisting of catgut or wire strings, drawn in parallel lines over a box of thin wood having sounding holes in its top, and producing a pleasing combination of tones by being placed in a current of air.

Harp, Æolus. An Æolian harp.

Harpalice. (*Grk.*) A song sung by young girls at old Greek festivals.

Harp Bell. A stringed instrument, so called from its being swung about in performance like a bell, supposed to be the lyra or cithara of the ancients.

Harp, Couched. Name originally given to the spinet.

Harp Curve. The position in which the strings are arranged in the circular scale of a pianoforte.

Harp, Double Action. A harp having pedals capable of being placed in two positions, the first of which raises the sound of the instrument half a tone, and the second a whole tone.

Harpe. (*Fre. and Dan.*) A harp.

Harpechorde. (*Fre.*) An old French name for the harpsichord.

Harpe Eolienne. (*Fre.*) An Æolian harp.

Harpeggiate. (*Ita.*) In the style or after the manner of a harp.

Harpeggiato. (*Ita.*) Causing several sounds of one accord to be heard, together, but distinctly, one after the other.

Harpeggiren. (*Ger.*) Arpeggiate.

Harper. One who plays upon a harp.

Harp, Hook. The Irish harp.

Harping. The act of playing on a harp.

Harp, Irish. An instrument having a larger number of strings than the lyre.

Harpist. A performer on the harp.

Harp, Jew's. A small instrument made of brass or steel, having a flexible metal tongue, played upon by being placed between the teeth, vibrating the tongue by striking it with the finger, the sounds being modulated by the action of the breath in various degrees of force.

Harp, Key. An instrument of recent invention, externally like a piano, with a similar arrangement of keys and pedals, and consisting in the adjustment of tuning forks of various pitches over cavities of sonorous metal, which if struck would emit corresponding sounds.

Harp Lute. An instrument having twelve strings, and resembling the guitar.

Harp Pedal. The pedal of a pianoforte, sometimes called the soft pedal, by means of which the sound is decreased.

Harp, Perpendicular. A harp invented by Dizi in 1820.

Harpsichord. An instrument of the harp kind, much used previous to the introduction of the pianoforte, having strings of wire, and furnished with one and sometimes two rows of keys, thus enabling the performer to strike several notes at once, as with the piano, and consequently to play in chords.

Harpsichord, Bow. An instrument invented at Königsberg by Garbrecht.

Harpsichord, Compound. A harpsichord, invented in 1774, having hammers on the plan of the pianoforte.

Harpsichord, Double. An harpsichord so arranged that two persons can play it at the same time.

Harpsichord Harmonica. An harmonica, the sounds of which are produced by means of keys similar to those of the pianoforte, invented at Berlin.

Harpsichord, Viol. An old French instrument resembling a viol, placed upon a table, and played with a wheel, producing tones like those of a viol.

Harpsichord, Vis-a-Vis. A double harpsichord.

Harpsicon. An old name for the spinet and harpsichord.

Harp, Single Action. A harp whose pedals produce but a single change in the sound of the instrument, namely, to raise it half a tone.

Harp, Spanish. A harp similar in construction to the Irish harp, but smaller.

Harp Style. In the arpeggio style.

Harp Treadle. The pedal of the harp, by means of which the tone of the instrument is raised to the extent of a small second.

Harp, Triangular. An ancient instrument, of Phrygian invention, resembling the Theban harp.

- Harp, Welsh.** An ancient instrument having about one hundred strings.
- Harsur.** (*Ileb.*) A dechordon; an instrument of ten strings, used by the Hebrews.
- Hart.** (*Ger.*) Major in regard to keys and modes.
- Harvest Home.** The song sung at the harvest feast.
- Haupt.** (*Ger.*) Principal.
- Hauptmanual.** (*Ger.*) The set of keys belonging to the great organ.
- Hauptnote.** (*Ger.*) Principal note of a shake; that over which the sign "tr" is placed.
- Hauptperiod.** (*Ger.*) A capital period.
- Hauptsatz.** (*Ger.*) The principal subject or theme.
- Hauptschluss.** (*Ger.*) A final cadence.
- Hauptstimme.** (*Ger.*) The principal voice.
- Haupt-ton.** (*Ger.*) The principal note of a shake, or that over which the mark "tr" is placed.
- Hauptwerk.** (*Ger.*) The great organ.
- Hauru.** (*Got.*) A horn.
- Hause.** (*Fre.*) The nut of a bow.
- Hausser.** (*Fre.*) To raise the tone of.
- Haut.** (*Fre.*) Acute; high; shrill.
- Hautb.** An abbreviation of *Hautboy*.
- Hautbois.** The oboe; the hautboy.
- Hautboy.** A portable wind instrument of the reed kind, consisting of a tube gradually widening from the top towards the lower end, and furnished with keys and circular holes for modulating its sounds; an oboe.
- Hautboyist.** A performer on the hautboy, or oboe.
- Hautboy Stop.** A reed stop in an organ, having a tone similar to that of the hautboy.
- Haut Contre.** (*Fre.*) High or counter tenor.
- Haut Dessus.** (*Fre.*) First treble.
- Hay.** An old dance; the olivettes.
- Hbes.** (*Ger.*) B double flat.
- H Dur.** (*Ger.*) B major.
- Head.** That part of a note which determines its position in the staff, and to which the filum, or tail, is joined; that part of a violin in which the pins or pegs are screwed.
- Head Singer.** The leader of a choir; a chorister.
- Head-Still.** A capistrum.
- Head Tones.** The high tones of the voice; those tones produced by a more or less forcible contraction of the larynx.
- Head Voice.** The high register of voice; the falsetto in men's voices.
- Hearpa.** (*A. S.*) A harp.
- Hearsal.** An old name for a rehearsal.
- Hebdomadario.** (*Spa.*) A person who officiates a week in a choir.
- Hebdomadary.** A member of a convent whose weekly turn it is to officiate in the choir, rehearse the anthems and prayers, and perform other services which on extraordinary occasions are performed by the superior.
- Heerpauker.** (*Ger.*) Kettle drummer.
- Heftig.** (*Ger.*) Violent; vehement.
- Helter.** (*Ger.*) Serene; bright.
- Heldenlied.** (*Ger.*) Heroic song.
- Heldenmüthig.** (*Ger.*) Heroic.
- Helicon.** A curious ancient instrument constructed for demonstrating the consonances.
- Hell.** (*Ger.*) Clear; bright.
- Hellanodic.** (*Grk.*) The judge who decided to which of the candidates the prizes in the musical games of the ancient Greeks were to be awarded.
- Hellestimme.** (*Ger.*) A clear voice.
- Hemi.** (*Grk.*) Half.
- Hemidemisemiquaver.** A sixty-fourth note (21).
- Hemidemisemiquaver Rest.** A sixty-fourth note rest (33).
- Hemidiapente.** (*Grk.*) The diminished or imperfect fifth.
- Hemiditone.** A consonant third consisting of a tone and a half; the minor third.
- Hemiope.** (*Grk.*) An ancient wind instrument; a hemiopeus.
- Hemiopeus.** (*Grk.*) A wind instrument used by the ancients, consisting of a tube with three holes.
- Hemi Phrase.** A member of a phrase consisting of only one bar.
- Hemistich.** Half a poetic verse; an incomplete verse.
- Hemistiquio.** (*Spa.*) A hemistich.
- Hemitone.** (*Grk.*) A semitone; in the ancient Greek system, an interval less than a whole tone, but larger than a half tone.
- Hemitonium.** (*Lat.*) A half tone.
- Hendecasyllable.** A metrical line of eleven syllables.
- Heptachord.** (*Grk.*) A scale or system of seven tones; a lyre or cithara having seven strings; in ancient poetry, verses sung to the sound of seven notes.
- Heptachordon.** (*Grk.*) A dissonant interval formed of seven sounds, or six diatonic degrees; a seventh.
- Heptameris.** (*Grk.*) In ancient music, the seventh part of a meris, or forty-third part of an octave.
- Heptaphonic.** Composed of seven voices.
- Heptaphonos.** (*Grk.*) One of the ten musical notes used in the middle ages.
- Herabstrich.** (*Ger.*) A down bow.
- Heralds.** An appellation formerly applied to minstrels because, on account of the strength of their voices, they were qualified to animate the soldiers in battle.

- and to make proclamations at public festivals.
- Herants.** (*Fre.*) Heralds.
- Hergeigen.** (*Ger.*) To fiddle.
- Hertrich.** (*Ger.*) A down bow.
- Hervorheben.** (*Ger.*) To render prominent.
- Hesychiastic.** (*Grk.*) A chord in ancient music equivalent to a modern sixth.
- Hexachord.** (*Grk.*) A scale or system of six notes; an interval of a sixth; a lyre having six strings.
- Hexameter.** (*Grk.*) A verse of six feet, the first four of which may be either dactyls or spondees, the fifth invariably a dactyl, and the sixth a spondee.
- Hexametro.** (*Spa.*) Hexameter.
- Hexaphonic.** Composed of six voices.
- Hexastich.** (*Grk.*) A poem of six verses.
- Heydeguy.** An old English country dance; a tune composed for the dance.
- Hey-Derry-Down.** An old English burden.
- Hey-Trolly-Loly.** An old Scotch burden.
- Hialemos.** (*Ger.*) Funeral song; mourning song.
- Hibernian Melodies.** Irish melodies.
- Hidden.** A term applied to octaves and fifths when the arrangement of the chords makes it seem to the ear that those intervals immediately follow each other, though taking the composition, as it appears to the eye, they do not.
- Hidden Canon.** A close canon.
- Hidden Consecutives.** Such as occur in passing, by similar motion, from an imperfect to a perfect concord, or from one perfect concord to another of a different kind.
- Higgaon Selah.** (*Heb.*) A term employed in ancient Hebrew music to indicate the use of stringed instruments with the trumpets.
- High.** A term applied to any note or tone acute in respect to some other.
- High Bass.** A voice between bass and tenor; baritone.
- High Counter.** A counter tenor.
- Higher Changing Note.** That note which descends from the minor or major seventh on to the perfect fifth on the second note of the down beat.
- Higher Rhythm.** A rhythmical form which is larger than single simple measure.
- High Mass.** The mass celebrated in Roman Catholic churches by the singing of the choristers, and with the assistance of a deacon and a sub-deacon, thus distinguishing it from low mass, in which the prayers are simply rehearsed without singing.
- High Soprano.** The first soprano; first treble.
- High-Sounding.** Noting an instrument capable of being strung to a full tone.
- High-Strung.** A term applied to an instrument when it is strung to a full tone or high pitch.
- High Tenor.** Counter tenor voice; the highest natural male voice.
- High-Toned.** A term applied to an instrument having a high, full, strong sound.
- High Tones.** Head tones.
- High Treble Clef.** In old French music, the G clef, placed on the first line.
- High-Voiced.** Having a strong tone or pitch of voice; a voice of great acuteness.
- Hilarodi.** (*Grk.*) Itinerant musicians among the ancient Greeks, who, accompanied by an instrument, journeyed from one place to another singing diverting songs. They were subsequently introduced into tragical performances.
- Hilarodia.** (*Grk.*) Songs and lyric poems sung by the Hilarodi.
- Hilli Hilli Puntiah.** (*Hin.*) A Hindoostanee air.
- Himno.** (*Spa.*) Hymn.
- Hinaufstrich.** (*Ger.*) An up bow; the upward motion of the bow in violin and violoncello playing.
- Hinchar.** (*Spa.*) To fill a musical instrument with air.
- Hindudeln.** (*Ger.*) To hum a tune.
- Hinstrich.** (*Ger.*) An up bow.
- Hirtensflöte.** (*Ger.*) The shepherd's pipe.
- Hirtenlied.** (*Ger.*) A pastoral song.
- Hirtlich.** (*Ger.*) Pastoral; rustic.
- His.** (*Ger.*) B sharp.
- Hissingly.** A term applied to an undue expression of the sound of the letter s.
- Histrion.** (*Lat.*) A stage singer or mimic.
- Histrion.** (*Spa.*) An actor; a buffoon.
- Histrionisa.** (*Spa.*) An actress.
- Hitch Pins.** The pins or studs in the plate of a piano to which the strings are permanently fastened.
- Hiven.** (*Chi.*) One of the eight species of sound in the musical system of the Chinese, being that produced by instruments formed of baked earth.
- Hlad.** (*Sax.*) Loud.
- H Moll.** (*Ger.*) B minor.
- Hoarse-Sounding.** Making a rough, grating sound.
- Hoboe.** Hautboy or oboe.
- Hoboist.** A performer on the hautboy or oboe.
- Hoboy.** Hautboy.
- Hoch.** (*Ger.*) High.
- Hochgesang.** (*Ger.*) Ode; hymn.
- Hochzeitmarsch.** (*Ger.*) A nuptial march.
- Hocket.** A mode of execution corresponding with that of staccato passages; name formerly given to a rest.

- Hohelt.** (*Ger.*) Dignity; loftiness.
- Hohle und Helseere Stimme.** (*Ger.*) Hollow and hoarse voice.
- Hold.** A short curved line drawn over a point, to indicate a prolongation of time either on a note or rest (113).
- Holding.** An old term signifying the burden or chorus of a song.
- Holding Note.** A note prolonged during the changes of other notes.
- Hole, Sounding.** An aperture in a guitar over which the strings are drawn.
- Holes, Tone.** Apertures at the side of flutes and similar instruments for the purpose of producing the various tones.
- Hollow.** Deep; low; resembling sound reverberating from a cavity.
- Hommelen.** (*Dut.*) Hummed or humming; to sing in a low tone.
- Homologous.** A term applied by the ancients to correspondences in their tetrachords.
- Homophone.** A sign or character representing the same sound as another.
- Homophonic.** A style of composition in which one voice is the chief, and others accompany it.
- Homophoni Suoni.** (*Ita.*) Unisons.
- Homophoni.** (*Grk.*) Duplicates of the same sound; unisons.
- Homophonous.** Of the same pitch; in unison.
- Homophony.** Singing in unison; sameness of sound.
- Homotonous.** Equable in tone; having the same sound throughout from beginning to end.
- Hook Harp.** The Irish harp.
- Hoops, Counter.** Those hoops of a drum which rest on the flesh hoops, and through which the cord that tightens the drum passes.
- Hoops, Flesh.** The hoops of a drum on which the skin forming the head is lapped.
- Hoorn.** (*Dut.*) A horn.
- Hopstanz.** (*Ger.*) A German dance.
- Hopswalzer.** (*Ger.*) Quick waltzes.
- Horizontal Lines.** Lines placed after figures to indicate that both the intervals played are to remain on the following fundamental note; a horizontal stroke (63).
- Horizontal Stroke.** A heavy stroke used for regular passing bass notes, also for anticipation in the lowest part (63).
- Horn.** A wind instrument without keys, or holes, made of horn or metal, chiefly used in hunting, to animate the chase and call the dogs together.
- Horn, Alpine.** An instrument made of the bark of a tree, and used to convey sounds to a great distance.
- Horn, Bass.** An instrument formerly much used in bands, resembling the ophicleide, by which it has been in a great measure superseded.
- Horn, Bassett.** An instrument resembling the clarionet, but of greater compass, embracing nearly four octaves.
- Horn, Bassetto.** A species of clarionet a fifth lower than the C clarionet.
- Horn-blawere.** (*A. S.*) A horn blower; a player upon a horn.
- Horn, Bugle.** A trumpet with keys.
- Horn, Chromatic.** The French horn.
- Horn, Chromatic Tenor.** The tenor horn.
- Horn, Crooked.** A wind instrument of the ancients, used for martial music; the buccina.
- Horn, Curved.** The krummhorn; the corno di basetto.
- Hornen.** (*Ger.*) To wind the horn.
- Horn, English.** A species of oboe, a fourth or a fifth lower than the instrument usually known by that name.
- Horner.** One who blows a horn.
- Hornershall.** (*Ger.*) Sound of horns.
- Horn, French.** A wind instrument, consisting of a long tube twisted into several circular folds, and gradually increasing in diameter from the end at which it is blown to that at which the sound issues.
- Horn, Gemsen.** An instrument formed of a small pipe made of the horn of a chamois, or wild goat.
- Horn, Hunting.** A bugle; a horn used in hunting.
- Horn, Kent.** A horn having six keys, four of which are commanded by the right hand and two by the left; a Kent bugle.
- Horn, Klappen.** The Kent horn.
- Hornpipe.** An old dance; a dance tune in triple or common time; a Welsh instrument, consisting of a wooden pipe with holes at the side, and a horn at each end.
- Horn, Ram's.** An ancient Hebrew instrument.
- Horn, Toet.** (*Dut.*) A bugle horn.
- Horn, Valve.** A horn in which a portion of the tube is opened or closed by the use of valves, by which means a higher or lower pitch is easily obtained.
- Horrisonous.** Sounding dreadfully; a term given to music representing horror, terror, &c.
- Horse Fiddle.** An instrument used by Indians to frighten a herd of horses and create a stampede.
- Horse Organ.** A large-sized hand organ mounted on wheels and drawn through the streets by a horse.
- Hosanna.** (*Lat.*) Part of the Sanctus; an exclamation of praise to God.
- Houl.** (*Per.*) A common drum of the Persian soldiery.
- House Organ.** A parlor organ.
- Hp.** An abbreviation of *Harp*.
- Huayrapuhura.** A species of syrinx, or Paris flute, made of tube of cane or

stone of graduated lengths fastened together, used by the ancient Peruvians.

Hucher. (*Fre.*) To whistle.

Huchet. (*Fre.*) A huntsman's or post-boy's horn.

Huer. (*Fre.*) To shout.

Huggab. (*Heb.*) An organ of the Hebrews; Pan's pipes.

Huitain. (*Fre.*) A stanza of eight verses.

Hülfslinien. (*Ger.*) Ledger lines (4).

Hulfsnote. (*Ger.*) The auxiliary note of a shake.

Hulfs-Stimme. (*Ger.*) Obligato voice.

Hulfsston. (*Ger.*) The auxiliary note of a shake.

Hum. To sing in a low tone; to sound a melody to one's self; a low, confused, dull noise.

Human Music. Among the ancients, one of the subdivisions of mundane music, consisting of the harmonies of the faculties and passions of the human soul.

Humorous Songs. Songs in which the subject and the manner of executing are provocative of mirth.

Hummelchen. (*Ger.*) A sort of bag-pipe; in organs, the thorough-bass drone.

Hummen. (*Ger.*) Humming; singing in a low voice.

Humming. A low, murmuring sound.

Humstrum. An old musical instrument.

Hunting Horn. A bugle; a small horn used in hunting.

Hunting Music. Music designed for a hunting tour; the music of the chase.

Hunting Song. A melody set to words written in praise of the chase.

Hunts-Up. A song sung at early morn under the windows of sportsmen to awaken them.

Hurdy-gurdy. A stringed instrument, the sounds of which are caused by the friction of a wheel, and regulated by the fingers of the player.

Hurtig. (*Ger.*) Quick; a movement similar to that indicated by the word Allegro.

Huskinsess of Tone. A defect in the voice caused by the insufficient closing of the lower vocal ligaments.

Hust. (*Wel.*) A low, buzzing sound.

Hust-Udhyay. (*Hin.*) The seventh and last division of Hindoostanee music, teaching instrumental performance.

Hydraulicon. (*Grk.*) An ancient instrument whose tones were produced by the motion of water; a water organ.

Hydraulic Organ. An invention of Ctesibius, a mathematician of Alexandria in the time of Ptolemy Evergetes. Its construction is unknown.

Hydraulus. (*Lat.*) An hydraulicon; a water organ.

Hymnos. (*Grk.*) Among the ancient Greeks, the Song of the Millers.

Hymee. (*Grk.*) Song of the Millers, used by the ancient Greeks.

Hymenæa. (*Grk.*) A marriage song used by the ancient Greeks.

Hymenæus. (*Ger.*) A marriage-song.

Hymenean. A marriage song.

Hymn. Anciently, a song in honor of the gods or of heroes; in the present acceptation, a short, religious, lyric poem, or a devotional piece of music; to praise or celebrate by singing.

Hymnal. A sacred song or hymn.

Hymn Book. A compilation, collection, or volume of hymns.

Hymn, Cherubical. A hymn highly prized in the early Christian church.

Hymn, Choral. A hymn to be performed by a chorus.

Hymne de Louange. (*Fre.*) Doxology; hymn of praise.

Hymnic. Relating to hymns.

Hymning. Giving praise in hymns; singing hymns.

Hymni Sallares. (*Lat.*) Songs of the ancient Romans, which the salii, the priests of Mars, sung in connection with dancing, on the feast days of that god.

Hymnody. A compilation or volume of hymns; a species of plain chant.

Hymn of Battle. A song of supplication constantly used by the ancients previous to an engagement.

Hymnographer. A writer of hymns.

Hymnologic. (*Fre.*) A collection of hymns.

Hymnologist. A writer or composer of hymns.

Hymnology. A collection of hymns; a knowledge of the art of constructing hymns.

Hymn, Orphic. A hymn pertaining to Orpheus, the poet of Greek mythology.

Hymns, Fountain. Songs of the Wells, so called by the ancients, and still known in the Greek isles.

Hymns, Revival. Compositions the sentiment and melody of which are capable of exciting religious feeling.

Hymns, Theurgic. Songs of incantation; the first hymns of Greece.

Hymnus. (*Lat.*) A hymn.

Hymn, Vesper. A hymn sung in the evening or vesper service of the Roman Catholic church.

Hypate. (*Grk.*) The lowest of the tetrachords; the lowest sound of the lowest two tetrachords.

Hypate Barela Gravis. (*Grk.*) A tone in ancient music produced by eight ninths of the whole string, equivalent to our B natural on the second line in the bass.

Hypate Diatonus. (*Grk.*) The third sound of the first tetrachord, equivalent to our D natural on the third line in the bass.

Hypate Hypaton. (*Grk.*) The lowest chord of the lowest tetrachord, equivalent to our B natural on the second line of the bass.

Hypate Meson. (*Grk.*) The last or highest of the first tetrachord, and the first or lowest of the second tetrachord, equivalent to our E natural on the third space in the bass.

Hypatoides. (*Grk.*) The deep or bass sounds.

Hypaton. (*Grk.*) The lowest series of four tones in the ancient Greek system.

Hyper. (*Grk.*) Above.

Hyper Æolian. (*Grk.*) Name given by the ancients to their penultima mode upward, the fundamental or tonic of which was a fourth above that of the Æolian, its lowest note corresponding to our B flat above the fifth line in the bass.

Hyperbolæon. (*Grk.*) The supreme, or the fifth tetrachord, so called because its sounds were more acute than those of the other four.

Hypercatalectic. (*Grk.*) In Greek and Latin poetry, a verse having a syllable or two beyond its just measure.

Hyper-Diazeuxis. (*Grk.*) A disjunction of two tetrachords when separated by the interval of an octave.

Hyper-Dorian. (*Grk.*) A mode among the ancients, the fundamental of which was a fourth above the Dorian, and corresponding with our G natural on the fourth space of the bass.

Hyper-Iastian. (*Grk.*) The general name of an ancient mode which had its fundamental a fourth above that of the Ionian, its lowest note corresponding with our G sharp on the fourth space in the bass.

Hyper-Ionian. (*Grk.*) One of the ancient modes; the Hyper-Iastian.

Hyper-Lydian. (*Grk.*) The highest ancient mode, the fundamental of which was a fourth above that of the Lydian, the lowest note of which corresponded with B natural above the fifth line in the bass.

Hypermeter. (*Grk.*) A term applied to a verse when it contains a syllable more than the ordinary measure.

Hyper-Mixo-Lydian. (*Grk.*) One of the ancient Greek modes, the Hyper-Phrygian.

Hyperoche. (*Grk.*) A word used by ancient authors to signify the difference between the enharmonic and chromatic dièses.

Hyper-Phrygian. (*Grk.*) The highest of the thirteen modes of Aristoxenus, forming the diapason, or octave, with the Hypo-Dorian, or lowest mode, its lowest tone being the same as our A natural on the fifth line in the bass.

Hypo. (*Grk.*) Below.

Hypo-Æolian. An appellation in ancient music, given to that mode which had its fundamental a fourth below that of the Æolian, its lowest note corresponding with our C natural on the second space in the bass.

Hypohermes. (*Grk.*) A canticle or song used by the ancients in their military dances, and feasts of the gods.

Hypocritie. (*Grk.*) An epithet applied by the ancients to the art of gesticulation, which had a considerable share in their public vocal performances.

Hypocritie Music. Among the ancient Greeks, all music intended for the stage of a theatre; in modern times, all music adapted to pantomimic representation.

Hypo-Diazeuxis. (*Grk.*) The interval of a fifth, found between two tetrachords separated disjunctively, or by the interposition of a third tetrachord.

Hypo-Dorian. (*Grk.*) The lowest of the Greek modes, its fundamental being a fourth below that of the Dorian, and its lowest note corresponding with our A natural on the first space in the bass.

Hypo-Iastian. (*Grk.*) One of the ancient modes, a fourth below the Lydian.

Hypo-Ionian. (*Grk.*) The second of the ancient modes, its lowest sound being a fourth below that of the Ionian, and corresponding with our B flat on the second line in the bass.

Hypo-Lydian. (*Grk.*) The fifth of the ancient modes, the fundamental being a fourth below that of the Lydian, and the same as our C sharp on the second space in the bass.

Hypo-Lydian, Flat. The Hypo-Æolian of ancient music.

Hypo-Mixo-Lydian. (*Grk.*) A mode added by Guido to those of the ancient Greeks, its fundamental corresponding with that of the Dorian.

Hypo-Phrygian. (*Grk.*) A mode said to have been invented by a pupil of Socrates. Its fundamental was a fourth lower than that of the Phrygian, from which it was derived.

Hypopotamon. (*Grk.*) An ancient Greek mode, five tones higher than the Hyperbolæon.

Hypo-Proslambanomenos. (*Grk.*) A chord added by Guido to the ancient scale. It was a tone lower than the lowest sound of the Greek scale.

Hyperchemata. (*Grk.*) Airs composed for warlike dances.

Hypo-Synaphe. (*Grk.*) A term applied by the ancients to the disjunction of two tetrachords by the interposition of a third, conjoin' with both.

I.

IAMBIC. A metrical foot consisting of two syllables, the first short and the last long; an iambus.

Iambics. Certain songs or satires which are supposed to have given birth to the ancient comedy. They were of two kinds, one for slugging, the other for recitation, accompanied by instruments.

Iambus. A musical foot, consisting of one short and one long note; in poetry, an iambic.

Iastian. (*Grk.*) One of the ancient modes.

Iastio. (*Grk.*) The Ionic mode in Greek music.

Ietus. (*Grk.*) A stroke of the foot, marking the point of emphasis in music.

Idillio. (*Ita.*) An idyl.

Idyl. A short pastoral hymn or poem.

Idylle. (*Fre.*) A short, idealized composition; an idyl.

Il. (*Ita.*) The.

Il Basso. (*Ita.*) The fundamental tone; the lowest note of any pluritone or chord.

Il Canto. (*Ita.*) The song.

Il Colorito. (*Ita.*) A term used in reference to dramatic singing, to denote the adaptation of the performance to the character represented.

Il Ditono con Diapente. (*Ita.*) A major seventh.

Il Passo Tempo. (*Ita.*) A short composition intended as a diversion.

Il Più. (*Ita.*) The most.

Il Più Forte-possibile. (*Ita.*) As loud as possible.

Il Ponticello. (*Ita.*) The little bridge; that precise part of the voice where the natural tone forms a junction with the falsetto; in violin playing, denoting that the bow must be carried near the bridge.

Il Sdrucitolare. (*Ita.*) A sliding movement over the keys of a piano.

Il Tempo Crescendo. (*Ita.*) Accelerating the time.

Il Violino. (*Ita.*) The violin.

Il Valteggiare. (*Ita.*) Crossing the hands in pianoforte playing.

Im. (*Ger.*) The.

Imboccatura. (*Ita.*) The mouth-piece of a wind instrument; method of blowing the flute.

Imbrices. (*Lat.*) A species of applause in ancient times made by beating a kind of sounding vessels.

Imbrogllo. (*Ita.*) A confusion, caused by the complication of the various parts.

Imitando. (*Ita.*) Imitating.

Imitando la Voce. (*Ita.*) Imitating the inflections of the voice; a phrase em-

ployed to direct the instrumental performer to imitate the style of the vocal performance.

Imitation. The technical term for a studied resemblance of melody between the several passages of the harmonical parts of a composition; a likeness in which only the motion, or the general figure formed by the notes, is imitated, without preserving the exactness in the corresponding intervals required by the rigorous rules of fugue and canon.

Imitation, Augmented. A style of imitation in which the answer is given in notes of greater value than those of the subject.

Imitation, Diminished. A style of imitation in which the answer is given in notes of less value than those of the subject.

Imitation, Freely Inverted. A style of imitation in which the order of successive notes is not precisely retained.

Imitation in Contrary Motion. An imitation in which the answers invert the subject so that the rising intervals descend, or vice versa.

Imitation in Similar Motion. An imitation whose answer retains the identical notes unchanged in order.

Imitation on Different Divisions. A form of imitation in which the subject is answered on an opposite division of the bar; for instance, the subject beginning on the accented division is answered on the unaccented.

Imitation, Retrograde. A form of imitation in which the subject is commenced backwards in the answer.

Imitation, Reversed Retrograde. A form of imitation in which the subject is commenced backwards in the answer, and in contrary motion.

Imitation, Simple. A simple fugue; a style of composition in which a single subject is employed, or a partial response retained among the various parts.

Imitation, Strictly Inverted. That form of imitation in which half and whole tones must be precisely answered in contrary motion.

Imitative Music. Music composed in imitation of the effects of some of the operations of nature, art, or human passion.

Imitato. (*Ita.*) Imitation.

Imitazione. (*Ita.*) A particular style of composition, wherein each part is made to imitate the other.

Immediate Cadence. Common, perfect cadence; that cadence which occurs immediately after the dominant harmony.

- Immelodious.** Not melodious; unmelodious.
- Immer.** (*Ger.*) Ever; always.
- Immusical.** Not melodious; unmusical.
- Imparfait.** (*Fre.*) Imperfect.
- Impazientemente.** (*Ita.*) Impatiently.
- Imperfect.** Less than perfect, or minor; not containing the full complement of simple sounds.
- Imperfect Breve.** A breve without a dot affixed, equal in duration to one quarter of a large or to two semibreves (1½).
- Imperfect Cadence.** A cadence in which the dominant harmony is preceded by the common chord of the tonic.
- Imperfect Chords.** Chords that do not contain all their nominal degrees; diminished chords.
- Imperfect Close.** The ancient thick single bar; a close whose bass is any other than the key note of the composition.
- Imperfect Common Chord.** A chord consisting of a bass note accompanied by its minor third and imperfect fifth.
- Imperfect Concord.** A term sometimes applied to the third and sixth concords.
- Imperfect Consonances.** A term applied, in harmony, to the major and minor thirds, and major and minor sixths.
- Imperfect Intervals.** Such intervals as do not contain all their nominal degrees.
- Imperfect Measure.** The name by which twofold measure was once designated.
- Imperfect Period.** A termination that does not fully satisfy the ear.
- Imperfect Prolation.** That of the ancients wherein the semibreve contained but two minims.
- Imperfect Time.** A term by which the ancients designated common time, indicated by the letter C, or a semicircle.
- Imperfect Triad.** The chord of the third, fifth, and eighth, taken on the seventh of the key, consisting of two minor thirds.
- Imperfect Trill.** A quick alternation of two adjacent notes, without a turn at the end.
- Imperfetto.** (*Ita.*) Imperfect.
- Imperioso.** (*Ita.*) Authoritative; imperative; commanding.
- Impeto.** (*Ita.*) Impetuously.
- Impeto Doloroso.** (*Ita.*) Pathetic force and energy.
- Impetuosamente.** (*Ita.*) Impetuously.
- Impetuosita.** (*Ita.*) Impetuosity.
- Impetuoso.** (*Ita.*) Impetuous.
- Impressario.** (*Ita.*) The manager of an opera or concert; a stage manager.
- Impromptu.** (*Fre.*) An extemporaneous production; a performance given without preparation.
- Improvisamente.** (*Ita.*) Extemporaneously.
- Improvisare.** (*Ita.*) To compose, sing, or play extemporaneously.
- Improvisata.** (*Ita.*) An extempore composition.
- Improvisation.** (*Fre.*) The act of singing or playing, or of composing vocal or instrumental music without preparation; the act of improvising; extemporaneous performance.
- Improvisatori.** (*Ita.*) Persons gifted with the power of reciting or composing and singing verses, or of performing on musical instruments extemporaneously.
- Improvise.** To sing or play without premeditation.
- Improviso.** (*Ita.*) Unprepared; a short extempore composition.
- Im Tact.** (*Ger.*) In time.
- In.** (*Ita.*) An Italian preposition signifying in, into, at, upon.
- In Alt.** Notes situated above F on the fifth line of the treble staff.
- In Altiss.** (*Ita.*) An abbreviation of *In Altissimo*.
- In Altissimo.** (*Ita.*) A term applied to all notes which run higher than F above the third additional line in the treble.
- Incantable.** (*Spa.*) Cannot be sung.
- Incantation.** A form of words pronounced or sung in connection with certain ceremonies, for the purpose of enchantment.
- Incantazione.** (*Ita.*) Songs of enchantment: incantation.
- Incidental.** A term applied to airs, duets, trios, &c., called forth by the general tenor of an opera or drama.
- Incisore di Note.** (*Ita.*) An engraver of music; a music stamper.
- Incomposite Intervals.** Intervals simply constituted, in the calculation of which no notice is taken of the intermediaries, but the terms only are considered; the diatems, or simple intervals, of the ancient Greeks.
- Inconsonance.** The effect of two discordant or disagreeing sounds.
- Inconsonancy.** A state or condition of inharmony; discordancy.
- Inconsonant.** Without consonance; discordant.
- Incordamento.** (*Ita.*) The tension of strings.
- Incordare.** (*Ita.*) To string an instrument.
- Incordatura.** (*Ita.*) Putting on strings.
- Indeciso.** (*Ita.*) Undecided; a term indicating slight changes of time, and a somewhat capricious value of the notes.
- Index.** A direct (114); the first finger; a word employed in guitar music to denote that the first finger of the right hand must be passed lightly over the strings, from the highest to the lowest.
- Indexical Notation.** A system in which

- the name of the note is cut in the key of the instrument.
- Indications Sceniques.** (*Fre.*) Stage directions.
- Indifferenza.** (*Ita.*) Indifference.
- In Disparte.** (*Ita.*) A term used in operatic music, signifying that the part is to be addressed to some one aside, or not taking a part in the performance.
- Infantile.** (*Ita.*) Child-like; infantine; a term given to the thin quality of tone observable in the upper notes of some female voices.
- Inferior Appoggiatura.** An appoggiatura situated one degree below its principal note (64).
- Infernale.** (*Ita.*) Infernal.
- Infuite.** A term applied to any composition that moves in a circle, returning to the point of beginning.
- Infinite Canon.** A canon so constructed that the end leads to the beginning, and the performance of which may be incessantly repeated; a perpetual fugue.
- Infinito.** (*Ita.*) Perpetual, as a canon whose end leads back to the beginning.
- Inflatile Instruments.** Wind instruments.
- Infection.** Any change or modification in the pitch or tone of the voice, made to accommodate itself to the various accents and expressions requisite for a just performance.
- Infra.** (*Lat.*) Beneath.
- In Fugue.** (*Ita.*) Any movement the chief feature of which is constituted by the support of a single subject.
- Inganno.** (*Ita.*) A deception; a term generally applied to interrupted cadences, though occasionally also to any unusual resolution of a discord, or unexpected modulation.
- Inharmonic.** Wanting harmony.
- Inharmonic Relation.** The introduction of a dissonant sound not heard in the preceding chord.
- Inharmoniously.** Without harmony; discordant.
- Inharmony.** Discordant.
- Iniziato.** (*Ita.*) A term variously applied to those who have a mature and full acquaintance with music, instead of being novices or beginners.
- Iniziatore.** (*Ita.*) A beginner.
- Initial Pause.** A character of silence, so called when placed at the beginning of a composition (113).
- Innario.** (*Ita.*) Hymn book.
- Inneggiare.** (*Ita.*) To compose or sing hymns.
- Inni.** (*Ita.*) Hymns.
- Innig.** (*Ger.*) Sincere; cordial.
- Inno.** (*Ita.*) A hymn; canticle; a sacred song.
- Innocente.** (*Ita.*) Innocent; simple.
- Innocentemente.** (*Ita.*) In a simple and artless manner.
- Innocenza.** (*Ita.*) Simplicity; innocence.
- Innodia.** (*Ita.*) Hymn singing.
- Innografo.** (*Ita.*) A writer of hymns.
- Innologo.** (*Ita.*) Hymnologist.
- Innumere Voces.** (*Lat.*) Numberless tones.
- Ino.** (*Ita.*) A diminutive ending.
- In Organo.** (*Ita.*) An expression formerly applied to compositions in more than two parts.
- In Palco.** (*Ita.*) A stage performance; a term formerly applied to oratorios, they having been originally performed in Italy on a stage erected in a church.
- Inquieto.** (*Ita.*) Perturbed; uneasy.
- Insegnamento.** (*Ita.*) Instruction.
- Insensibilmente.** (*Ita.*) Insensibly; by small degrees.
- Inst.** An abbreviation of *Instrument*, *Instructor*, and *Instructions*.
- Instantemente.** (*Ita.*) Pressingly; urgently.
- Instrumens Machines.** (*Fre.*) Mechanical or automatic instruments.
- Instrument.** A sonorous body constructed for the production of sound.
- Instrument a Archet.** (*Fre.*) A bow instrument.
- Instrumental.** A term applied to music composed for or performed on instruments.
- Instrumental Anthem.** An anthem which in its performance has an instrumental accompaniment.
- Instrumental Concert.** A concert composed of performances upon instruments only.
- Instrumentalist.** One who plays on an instrument.
- Instrumentally.** With instruments.
- Instrumental Performer.** A performer on a musical instrument.
- Instrumental Score.** A score in which the instrumental parts are given in full.
- Instrumentare.** (*Ita.*) To compose instrumental music.
- Instrumentation.** The finishing of an instrumental piece; the act of embellishing or filling up an outline; the art of employing instruments in a manner best adapted to produce the greatest possible effect in music; the act or manner of playing upon an instrument.
- Instrumentazione.** (*Ita.*) A term equivalent to instrumentation, or adaptation for the orchestra.
- Instrumentist.** A general name for an instrumental performer.
- Instrumento da Arco.** (*Ita.*) A stringed instrument.

Instrumento da Flato. (*Ita.*) A wind instrument.

Instrumento da Percotimento. (*Ita.*) An instrument of percussion.

Instrumento da Tasto. (*Ita.*) A keyed instrument.

Instruments, Bow. All instruments strung with catgut or goatgut, from which tones are produced by means of a bow.

Instruments, Brass. Wind instruments formed of brass, and chiefly used for military music.

Instruments, Brazen. Brass instruments.

Instruments, Chromatic. Instruments on which chromatic tones and melodies can be produced.

Instruments, Inflatile. Wind instruments.

Instruments, Keyed. The organ, piano, melodeon, and all similar instruments, the sounds of which are produced by the pressure of the fingers upon keys.

Instruments, Mechanical. Instruments which produce tones by means of cranks, springs, weights, or other mechanical contrivances.

Instruments, Percussive. Instruments whose sounds are produced by being struck.

Instruments, Pneumatic. Instruments the tones of which are produced by the action of wind.

Instruments, Pulsatile. Instruments the sounds of which are produced by being struck.

Instruments, Reed. Instruments whose sounds are produced by the action of air upon reeds formed of wood or metal.

Instruments, Stringed. Instruments whose sounds are produced by striking or drawing strings, or by the friction of a bow drawn across them.

Instruments, Tensile. A general name for all instruments dependent upon the tension of strings for their tone.

Instruments, Tubular. Instruments consisting of one or more tubes, straight or curved, of wood or metal.

Instruments, Wind. Instruments the sounds of which are produced by the breath or the wind of bellows.

Instrument Vent. (*Fre.*) A wind instrument.

Intavolare. (*Ita.*) To set to music.

Intavolatura. (*Ita.*) Musical notation.

In Tempo. (*Ita.*) In time.

In Tempore Justo. (*Lat.*) A direction to sing or play in an equal, true, and just time.

Intentio. (*Lat.*) The passage of the voice from grave to acute.

Interloquium. (*Lat.*) A term applied to

the introductory excess of words or syllables, which, in chanting, precede the bar of the second part of the verse.

Interlude. A piece of music between the acts of a play; any intermediate instrumental performance in opera or concert; a short passage played by an organist between the stanzas of a hymn.

Interluded. A term applied to a long performance in which interludes occur.

Interluder. A performer in an interlude.

Interludium. (*Lat.*) An intermediate strain or movement; an interlude.

Intermede. (*Fre.*) A short musical piece, generally of a burlesque character; an interlude.

Intermedates. Accidentals.

Intermediate Subject. Ideas not unlike the principal, or counter-subject in a fugue introduced for embellishment.

Intermediate Symphonies. Short instrumental passages introduced in a vocal performance to relieve the voice and improve the general effect.

Intermediate Tuning. A method of tuning in which each key yields a little of its ideal purity for the common good of the others, and therefore holds a middle position between the enharmonically different tones.

Intermezzi. (*Ita.*) Interludes or detached dances introduced between the acts of an opera.

Intermezzo. (*Ita.*) Intermediate; placed between two others; an interlude.

Interpliny. A term applied by the ancient Greeks to intermediate symphonies.

Interrupted Cadence. A perfect cadence in which the concluding harmony is inverted, or any other chord substituted for that of the tonic.

Interrupted Close. An interrupted cadence.

Interruzione. (*Ita.*) An interruption.

Interval. The distance or difference of gravity or acuteness between two tones.

Interval, Augmented. An interval which is a semitone greater than a major or perfect interval.

Interval, Composite. One of the two divisions into which the ancients divided musical intervals, and denominated by them "systems;" in modern music, an interval which consists of two or more semitones.

Interval, Compound. An interval beyond the seventh, being a repetition of the simple at a higher degree of elevation.

Interval, Consecutive. An interval passing in the same direction in two parallel parts or voices.

Interval, Diminished. An interval which, by the application of a sharp or natural to the lower tone, or of a flat or natural to the upper tone, becomes con-

tracted within its natural space or compass.

Interval, Direct. An interval which forms any kind of harmony on the fundamental sound which produces it.

Interval, Enharmonic. A small interval existing between two approximating chromatics.

Interval, Extreme. A larger interval than that termed major, and a smaller interval than that called minor.

Interval, False. An interval differing from the essential points of any other interval previously adopted as a standard.

Interval, Harmonic. The relation of two sounds agreeable to the ear, either in succession or consonance.

Interval, Imperfect. An interval that does not contain its full number of degrees.

Interval, Incomposite. An interval simply constituted, in the calculation of which no notice is taken of the intermediaries, but the terms only are considered; the diastems or simple interval of the ancient Greeks.

Intervalle. (*Fre.*) An interval.

Intervalli Vietati. (*Ita.*) Forbidden intervals.

Intervallo. (*Ita.*) An interval.

Intervallo Proibito. (*Lat.*) Intervals in melody that are not accordant or natural.

Interval, Major. An interval containing the greatest number of semitones under the same denomination.

Interval, Parallel. A consecutive interval.

Interval, Prepared. A natural interval changed from large to small, or from small to large, by the aid of intermediate tones.

Interval, Redundant. An interval greater than that of the major third, and forming a passing chromatic to the fourth.

Interval, Simple. An interval that does not exceed an octave; the diastem of the ancient Greek system.

Interval, Superfluous. An augmented interval; an interval which exceeds a true diatonic interval by a semitone minor.

Intervening Subject. An intermediate subject of a fugue.

Intonare. (*Ita.*) To pitch the voice; to strike the key note; to set to music; to compose.

Intonate. To sound the tones of the scale; to practise solmization; to read in a musical manner.

Intonation. The emission of the voice or sounding of an instrument so as to produce any required note in proper tune; the act or manner of modulating the voice musically.

Intonation, False. A variation in pitch

from what is understood to be the true tone.

Intonato. (*Ita.*) Tuned; set to music.

Intonatura. (*Ita.*) Intonation; imitation.

Intonazione. (*Ita.*) Intonation.

Intone. The act of singing or of chanting.

Intoniren. (*Ger.*) To begin to sing; to tune; to sound an instrument.

Intrade. (*Ger.*) Prelude.

Intrata. (*Ita.*) A martial air performed at a triumphal entrance of an army of procession; a prelude.

Intrepidamente. (*Ita.*) Intrepidly.

In Triplo. (*Ita.*) An old term signifying a composition in three parts.

In Tripoli. (*Ita.*) A composition in three parts.

Introd. An abbreviation of *Introduction* and *Introduzione*.

Introducimento. (*Ita.*) An introduction.

Introduction. That movement in a composition designed to prepare the ear for the movements that are to follow.

Introductorio. (*Ita.*) Introductory; preliminary.

Introductory. Movements preparative of that which is to follow.

Introduzione. (*Ita.*) An introduction.

Introduzione Marziale. (*Ita.*) Martial introduction.

Introit. (*Fre.*) The entrance or beginning of the mass in the Roman Catholic church; a passage of Scripture sung or chanted when the priest enters within the rails of the altar; a vocal composition appropriate to the opening of church service.

Introitto. (*Spa.*) Introit; the beginning of a mass.

Introitus. (*Lat.*) The beginning of the mass, or Catholic service.

Inventio. (*Lat.*) A name sometimes given to a Tricinium.

Inversio in Octavam Acutam. (*Lat.*) Inversion in the octave above; the transposition of the lower part an octave above, to form the upper part, while the other part, untransposed, forms the base.

Inversio in Octavam Gravem. (*Lat.*) Inversion in the octave below; the transposition of the upper part an octave below, to form the bass, while the other part remains in its former position, and forms the upper part.

Inversion. Such a change of position in respect to intervals and chords as arises from placing the upper notes at bottom, and the bottom notes above.

Inversional Chords. Inverted chords.

Inversion, Contrary Retrograde. An inversion made by reversing the retrograde inversion, beginning with the first note and proceeding to the last.

- Inversion, First.** A term given to a chord when its third is its lowest.
- Inversion, Retrograde.** An inversion made by commencing on the last note of the subject and writing it backwards to the first note.
- Inversion, Second.** A name given to a chord when its fifth is the lowest.
- Inversion, Simple.** An inversion made by reversing the notes of a fugal or other subject in its answer, so that the ascending notes of the original passage descend in the answer, and vice versa.
- Inversion, Strict.** The same as simple inversion, yet requiring that whole tones should be answered by whole tones, and semitones by semitones.
- Inversion, Third.** A name given to a chord when the seventh is the lowest.
- Invert.** To change the position either of a subject or of a chord.
- Inverted Chord.** A chord whose fundamental tone is not its lowest, but leaves the third, fifth, or seventh to be so.
- Inverted Counterpoint.** A counterpoint in which the parts are not only reversed towards each other, but are also conducted, step by step, in a contrary direction.
- Inverted Turn.** An embellishment formed by prefixing three notes to a principal note.
- Invitatori.** A psalm or anthem sung in the morning.
- Invitatorio.** (*Spa.*) Psalm or anthem sung at the beginning of the matins.
- Invitorium.** (*Lat.*) A term applied to the antiphone or response to the psalm "Venite, exultemus."
- Invitatory.** A hymn of invitation to prayer.
- Invocazione.** (*Ita.*) An invocation; a prayer.
- Io Bacche.** (*Lat.*) A convivial burden in the lyric poetry of the Romans.
- Ionian.** One of the Greek modes, comprising light and pleasing music.
- Ionie.** One of the ancient Greek modes, the Ionian; in poetry, a metrical foot consisting of four syllables, either in the relation of two long and two short, or two short and two long.
- Ionic Music.** A light, airy style of music.
- Io Triumphe.** (*Lat.*) In the lyric poetry of the Romans, a shout of triumph.
- Iratamente.** (*Ita.*) Angrily; passionately.
- Irish Harp.** An instrument having a greater number of strings than the lyre, yet for many ages only used for playing a simple melody or a single part.
- Irish Scale.** A scale having a whole tone, instead of a semitone, between the seventh and eighth sounds.
- Irish Tunes.** Melodies of Irish origin, distinguished by wildness, sweetness, and pathos.
- Irlandais.** (*Fre.*) A dance or melody in Irish style.
- Ironicamente.** (*Ita.*) Ironically.
- Ironico.** (*Ita.*) Ironical.
- Irregolare.** (*Ita.*) Irregular.
- Irregular Cadence.** An imperfect cadence; the tonic followed by the dominant without its added seventh.
- Irregular Leaps.** Leaps that require considerable effort to perform.
- Irregular Modes.** Modes running many degrees both above and below their octaves.
- Irregular Period.** A period in which a false cadence interrupts or suspends an expected final close.
- Irregular Phrase.** Any variation of the melody by which three measures are used instead of two; an extended phrase.
- Irregular Transition, Discords of.** Passing notes introduced on the strong parts of a measure.
- Irrelative Chords.** Any two chords which do not contain some sound common to both.
- Irrelative Keys.** Keys not united by any common tie.
- Irrelative Scales.** Scales not connected by any common tie.
- Irresoluto.** (*Ita.*) Irresolute; hesitating.
- Is.** A termination added by the Germans to the names of the letters which are sharp.
- Ischnophony.** (*Grk.*) Weakness of voice.
- Isdegno, Con.** (*Ita.*) With indignation.
- Ismania, Con.** (*Ita.*) With wildness; with madness.
- Isochronal.** (*Grk.*) Equality of time; performed in uniform time.
- Isochronous.** (*Grk.*) Equality of time in the various parts.
- Isotonic System.** A system of music consisting of intervals in which each concord is alike tempered, and in which there are twelve equal semitones.
- Ison.** The name by which the first note of every chant was formerly designated, and which note was significative of the key or tone of the melody.
- Israfil.** The angel of music, alluded to in the Koran as having the most melodious voice of all God's creatures.
- Istesso.** (*Ita.*) The same.
- Istesso Tempo.** (*Ita.*) The same time.
- Istesso Valore, ma un poco piu lento.** (*Ita.*) In the same time, but rather slower.
- Isthmian Games.** One of the four great national festivals of Greece, comprising, among other things, contests in music and poetry, the prize awarded being a simple garland of pine leaves.

Istrepito, Con. (*Ita.*) With noise and bluster.

Istrumento Musico. (*Ita.*) A musical instrument.

Italian Mordent. An ornament consisting of the alternation of a tone with the next above it.

Italian Sixth. That species of the chord of the superfluous sixth in which that interval is accompanied only by a major third.

Italiennue. (*Fre.*) Italian.

Ita Missa Est. (*Lat.*) The termination of the mass, sung by the priest to Gregorian music.

Itymbos. (*Grk.*) A musical dance in honor of the Bacchanalian deity of the Greeks.

Itkar. (*Tem.*) A drumstick.

I Trovatori. (*Ita.*) The troubadours.

J.

JACK. The quill or the hammer which strikes the strings of a harpsichord or piano.

Jaeger Chor. (*Ger.*) Hunting chorus.

Jagdsinfonie. (*Ger.*) Hunting symphony.

Jagdstück. (*Ger.*) A hunting piece.

Jaitage. The only musical instrument of Tartary, consisting of a box of fir, about four feet long and three inches broad, the upper part of which is open, over which six wire strings are stretched. It is played on with both hands, but chiefly with the left, and produces both treble and bass.

Jaleme. (*Grk.*) A mournful song; name given to the ancient Greek Song of Lamentation.

Jambico. (*Ita.*) An iambic.

Jambo. (*Ita.*) An iambic.

Jangle. To cause to sound discordantly or unharmoniously; a rattling sound.

Jar. To disagree in sound; a rattling vibration of sound.

Jargon. The result of the union of two or more discordant notes; a confused multitude of sounds.

Jauchzend. (*Ger.*) Shouting; joyful.

Jeu. (*Fre.*) The manner of playing.

Jeu Celeste. (*Fre.*) A pianoforte pedal arrangement, consisting of strips of wood or soft leather so held that by pressure on the pedal they soften the sound.

Jeu de Flute. (*Fre.*) Flute stop of an organ.

Jeu d'Orgues. (*Fre.*) Rows of pipes in an organ; an organ stop.

Jeu-Parte. (*Fre.*) Songs written in the style of a dialogue.

Jeux Forts. (*Fre.*) The loud stops in organ playing.

Jewsharp. A small instrument made of brass or steel, with a thin metallic tongue, played upon by placing it between the teeth and vibrating the tongue by striking it with the finger, the sound being modulated by the breath acting upon it in various degrees of force.

Jewstrump. A term applied by old writers to the jewsharp.

Jig. A light dance; a tune having a quick movement in compound time of $\frac{6}{8}$ or $\frac{12}{8}$.

Jingling. A sharp, fine, rattling sound, as of little bells.

Jingles. Loose pieces of metal placed around a tamborine to increase the sound.

Jocosus. (*Lat.*) Merry; funny.

Joculator. Strolling musician; a jongleur.

Jodeln. Songs of the Tyrolean shepherds, mountaineers, and dairy maids.

Jojo. (*Hau.*) A species of double Egyptian Darabuca.

Jonglerie. An order originated in the twelfth century for the cultivation of poetry and music, comprising Trouvères, Chanterres, Conteurs, and Jongleurs.

Jongleurs. Musicians who, in the twelfth century, journeyed through France singing their own compositions or those of bards who were obliged to hire singers.

Joobhunca. (*Hin.*) The second of the srootis, into which the last note of the Hindoo scale is divided.

Jota. (*Spa.*) A Spanish dance.

Jouer. (*Fre.*) To play.

Jouer de Harpe. (*Fre.*) To play on the harp.

Jouer de la Lyre. (*Fre.*) To play the lyre.

Jouer de la Vielle. (*Fre.*) To play on a hurdy-gurdy.

Jouer du Chalumeau. (*Fre.*) To pipe.

Jouer du Luth. (*Fre.*) To play the lute.

Jouer du Violon. (*Fre.*) To play on the violin.

Jouer, Toucher de l'Orgue. (*Fre.*) To play the organ.

Jouer, Toucher du Piano. (*Fre.*) To play on the piano.

Joueur de Cornemuse. (*Fre.*) A bag-piper.

Joueur de Flute. (*Fre.*) A flutist.

- Joueur de Luth.** (*Fre.*) One who plays on a lute.
- Joueur de Lyre.** (*Fre.*) A lyrist.
- Joueur de Musette.** (*Fre.*) Bagpiper.
- Joueur de Vielle.** (*Fre.*) A player on the hurdy-gurdy.
- Joueur de Violon.** (*Fre.*) A player on the violin.
- Joueur d'Instrumens.** (*Fre.*) A player upon musical instruments; a musician.
- Jube.** (*Grk.*) A harvest hymn of the Greeks and Romans in honor of Ceres and Bacchus.
- Jubelgesang.** (*Ger.*) Song of rejoicing; song of jubilee.
- Jubelnd.** (*Ger.*) Rejoicing.
- Jubilant.** Uttering songs of triumph; ecstatic, triumphant music.
- Jubilar.** (*Ger.*) The recipient of a jubilee; one in whose honor or for whose benefit a complimentary concert is given.
- Jubilee.** A word applied by the Hebrews to the year of deliverance, which was proclaimed with the sound of a ram's horn.
- Jubiloso.** Joyful to the greatest extent.
- Judlo.** (*Spa.*) An appellation given by boys to the trumpeters who attend the procession in the holy week.
- Jug.** The name applied by English bird fanciers, in the last century, to a bird note, which, in a clear and brilliant tone, repeats the sound "Djug" sixty or seventy times, closing with a brilliant shake or rattle.
- Juglaresa.** (*Spa.*) A female buffoon.
- Juguete.** (*Spa.*) A carol; a song of joy and exultation.
- Jugum.** (*Lat.*) A contrivance affixed to the lyre of the ancients to stretch or slacken the strings.
- Jule.** (*Grk.*) A hymn sung by the Greeks and Romans at harvest time, in honor of Ceres and Bacchus.
- Jurer.** (*Fre.*) To jar; to render a discordant sound.
- Just.** A term applied to all consonant intervals, and to those voices, strings, and pipes which give them with exactness.
- Juste.** (*Fre.*) Accurate in time, tone, harmony, and execution.
- Justesse.** (*Fre.*) Exactness or purity of intonation.
- Justo, Con.** (*Ita.*) With exact precision.
- Just Relations.** Relations whose extremities form consonant intervals.

K.

- KABARO.** An Egyptian and Abyssinian drum, played upon by being struck with the hand.
- Kaba-surna.** (*Tur.*) A large and small oboe used by the Turkish soldiers.
- Kachapl.** (*Jav.*) A Javanese instrument resembling a lute.
- Kafu.** (*Hau.*) An instrument used in Africa, resembling a small horn.
- Kalamafka.** (*Hun.*) A lively Hungarian dance in $\frac{2}{4}$ time.
- Kalando.** (*Hau.*) A species of double tamborine used by the Africans.
- Kallisthōrgon.** A musical instrument played as a piano, and producing an effect equivalent to violin, violoncello, and double bass in concert.
- Kammer.** (*Ger.*) Chamber.
- Kammer-Concert.** (*Ger.*) A chamber concert.
- Kammer-Musik.** (*Ger.*) Chamber music.
- Kammersängerin.** (*Ger.*) Private singer to a king or prince.
- Kammerton.** (*Ger.*) In the style of chamber music.
- Kampoul.** (*Jav.*) A gong of small dimensions used by the Malays.
- Kanoon.** (*Syr.*) A species of dulcimer.
- Kapelle.** (*Ger.*) Chapel.
- Kapellmeister.** (*Ger.*) Chapel master.
- Karine.** (*Per.*) A Persian instrument in the form of the tuba, the ancient Roman horn, eight feet in length.
- Karol.** A choir.
- Karoz.** (*Per.*) Singing and dancing.
- Kass.** (*Ita.*) A species of drum used by the negroes of Angola.
- Kasside.** (*Per.*) An elegy of the Persians.
- Keck.** (*Ger.*) Pert; fearless; bold.
- Keckheit.** (*Ger.*) Boldness.
- Keeners.** Persons formerly employed in Ireland to sing at night in a mournful strain over the body of the deceased, accompanied by the harp.
- Keeping Time.** Giving to every sound or silence the exact duration signified by the note or rest.
- Kehl-laut.** (*Ger.*) A guttural sound.
- Keman.** (*Tur.*) A Turkish violin with three strings.
- Kemangeh.** (*Tur.*) A stringed instrument of the Turks, played with a bow.
- Kemangeh a Gouz.** (*Tur.*) A very simple form of instrument, having but

- two strings, played upon with a bow, and used by the lower classes in Eastern countries.
- Kemangeh Fark.** (*Tur.*) A two-stringed instrument used by the common people in the East.
- Kemangeh Rourny.** (*Tur.*) An instrument having four or six strings, played upon with a bow, and used by the upper classes in Persia, Arabia, Turkey, and Egypt.
- Kemangeh Soghaer.** (*Tur.*) A bow instrument; a Kemangeh a Gouz.
- Kenet.** (*Aby.*) An Abyssinian trumpet.
- Key Bugle.** A bugle having six keys, four of which are commanded by the right hand, and two by the left; a keyed horn.
- Kentouk.** (*Jav.*) A small gong used by the Malays.
- Kerana.** (*Per.*) A wind instrument, forming a kind of long trumpet, much used by the Persians, sounded in the evening, at sunset, and two hours after midnight, together with hautboys, timbrels, drums, and other instruments.
- Keranim.** (*Heb.*) The sacerdotal trumpets of the ancient Hebrews.
- Keras.** (*Grk.*) The hydraulica, or water organ.
- Keren.** (*Heb.*) A horn; an instrument first used by the Hebrews, formed of a ram's horn, and subsequently made of metal.
- Kerklenorgelen.** (*Dut.*) Church organ.
- Kerna.** (*Grk.*) A kind of trumpet used by Tamerlane, the sound of which, it is said, could be heard at a distance of several miles.
- Keron-Jebel.** (*Heb.*) Jubilee horn.
- Kerrena.** (*Ita.*) An Indian trumpet.
- Ketch.** Name applied by old writers to a catch.
- Kettle Drum.** A spherical shaped kettle or basin of brass, over the top of which is drawn a parchment or skin, and used in pairs, one of which is tuned to the key note, the other to the fifth of the key.
- Kettle Drummer.** A performer upon a kettle drum.
- Key.** A certain fundamental note or tone, to which the whole of a movement has a certain relation or bearing, to which all its modulations are referred and accommodated, and in which it begins and ends; a lever of wood, ivory, or metal in an organ, piano-forte, or other instrument, struck or pressed by the fingers in playing.
- Key Board.** The rows of keys of a piano-forte, organ, or similar instrument, when spoken of collectively; an instrument for dividing the intervals of the octave.
- Key Board, Chromatic.** An attachment applied to the keys of a piano for the purpose of enabling players of moderate skill to execute the simple chromatic scale, chromatic runs in double notes with either hand, chromatic progressions of chords, and all chromatic runs, passages, cadenzas, legato as staccato, with ease and correctness.
- Key Board, Foot.** Manual of an organ, comprising the keys played with the foot.
- Key Board, Hand.** Manual of an organ, comprising the keys played with the hand.
- Key Bugle.** A Kent bugle.
- Keyed.** Furnished with keys; set to a key.
- Keyed Bugle.** A Kent bugle.
- Keyed Cithara.** An oblong box holding a series of strings in triangular form, struck by plectra of quill affixed to the inner ends of the keys.
- Keyed Harmonica.** A harmonica played upon by means of a set of keys; the clavichord.
- Keyed Instruments.** The organ, piano, melodeon, and all similar instruments, the sounds of which are produced by the pressure of the fingers upon keys.
- Keyed Organ.** An organ having keys, so called in contradistinction to a barrel organ, whose tones are produced by a revolving cylinder.
- Keyed-Stop Violin.** An arrangement which may be attached to a violin, consisting of a finger board made of ebony, with thirty-three stops, called key-stops, which stand above the strings, projecting one sixteenth of an inch, and acting upon them perpendicularly.
- Keyed Violin.** An instrument having forty strings, arranged like those of a piano, and acted upon by horsehair bows, under the pressure of keys like those of an organ.
- Key, Fundamental.** The original key.
- Key, Governing.** The principal or original key; that key in which the piece is composed.
- Key Harp.** An instrument of recent invention, externally like a piano, with a similar arrangement of keys and pedals. It consists of an adjustment of tuning forks, of various pitches (answering to the keys), over cavities of sonorous metal, which, if struck, would give out corresponding sounds.
- Key, Major.** A key having its third at the distance of four semitones from the tonic.
- Key, Minor.** A key having its third at the distance of three semitones from the tonic.
- Key, Natural.** A key having neither a flat nor a sharp for its signature.
- Key Note.** A note to which a series of subordinate notes bear a distinct relation; that note with which a piece of music usually begins, and always ends; the key note.
- Key, Original.** The key in which a musical composition is first written; the governing key.
- Key, Principal.** The original key.

- Keys.** Levers by which the notes of a pianoforte or organ are made to sound, and by which flutes, hautboys, and other wind instruments have their holes opened or shut. *a*
- Keys, Additional.** Keys located above or below the original compass of the instrument.
- Keys, Authentic.** Keys in the ancient system of the Greeks, whose tones extended from the tonic to the fifth and octave above.
- Keys, Chromatic.** The black keys of a pianoforte; every key in whose scale one or more so-called chromatic tones occur, and in which a chromatic signature is requisite.
- Keys, Colored.** The short or black keys of a pianoforte.
- Keys, Irrelative.** Such keys as have no common connecting tie between them.
- Keys, Large.** Major keys.
- Keys, Marked.** A term applied by Guido to the colored lines by which he expressed the pitches of the notes.
- Keys, Organ.** Movable projecting levers, in the front of an organ, so placed as to conveniently receive the fingers of the player, and which, by a connected movement with the valves, or pallets, admit or exclude the wind from the pipes.
- Keys, Parallel.** The major and its relative minor.
- Keys, Pedal.** That set of keys belonging to an organ which are acted upon by the feet.
- Keys, Plagal.** In the ancient Greek system, those keys whose tones extended from the dominant or fifth upwards to the octave and twelfth.
- Keys, Relative.** Keys which only differ by having in their scales one flat or sharp more or less, or which have the same signature.
- Keys, Remote.** Such keys as are at a distance from each other, as the key of one sharp and the key of five sharps.
- Keys, Small.** Minor keys.
- Key Stops.** The stops on a keyed-stop violin.
- Key Tone.** The key note.
- Key, Transposed.** A key differing from that in which the piece was originally written.
- Key, Tuning.** An instrument used for the purpose of tightening or loosening the strings of a piano or harp.
- Khasan.** (*Heb.*) The principal singer in a synagogue.
- Khuruj.** (*Hin.*) The first note in the Hindoo musical scale.
- Kin.** (*Chi.*) A Chinese instrument, possessing a body of thin wood, carved like the top of a violin, to increase resonance, over which is drawn five strings of silk of different sizes; one of the eight species into which the Chinese divide their musical sounds, being that derived from silk.
- Kinderpfeife.** (*Ger.*) A child's whistle.
- Kinder-Sinfonie.** (*Ger.*) A symphony for children.
- King.** A Chinese instrument formed of a wooden frame with pendent stone graduated through sixteen notes and sounded by being struck with a hammer; one of the eight species of musical sounds in the Chinese system, being that emanating from stone.
- Kinnar.** (*Heb.*) The scriptural name of the harp; kinnor.
- Kinnor.** (*Heb.*) A small harp held in the hand and played upon while dancing, supposed to have been used by David.
- Kirchen-Musik.** (*Ger.*) Church music
- Kirchen Sänger.** (*Ger.*) A chorister; a chanter.
- Kirchenstyl.** (*Ger.*) Church style.
- Kirchentönarten.** (*Ger.*) The old church modes.
- Kirchentone.** (*Ger.*) Church mode.
- Kirchenweise.** (*Ger.*) A church melody.
- Kit.** A small or pocket violin used by dancing masters.
- Kitar.** (*Ara.*) A musical instrument of the Arabs.
- Kithara.** (*Grk.*) A cithara; a stringed instrument.
- Klagend.** (*Ger.*) Plaintive.
- Klang.** (*Ger.*) Sound; ringing.
- Klangboden.** (*Ger.*) Sound board.
- Klangeschlecht.** (*Ger.*) A genus.
- Klanglehre.** (*Ger.*) Acoustics.
- Klanglos.** (*Ger.*) Soundless.
- Klangnachbildung.** (*Ger.*) Imitation of a sound.
- Klangstein.** (*Ger.*) Sonorous stone.
- Klappe.** (*Ger.*) A key to any wind instrument.
- Klappen Fluegelhorn.** (*Ger.*) The keyed bugle.
- Klappen Horn.** The Kent horn.
- Klapptrompete.** (*Ger.*) A keyed trumpet.
- Klar.** (*Ger.*) Clear.
- Klavier.** (*Ger.*) Pianoforte; harpsichord.
- Klaversonatem.** (*Ger.*) Pianoforte sonata.
- Klavierspieler.** (*Ger.*) A pianoforte player.
- Klein.** (*Ger.*) Minor, in regard to intervals.
- Kleine Alt Possaune.** (*Ger.*) A small sackbut, the trombone piccolo of the Italians.
- Kleine Lieder.** (*Ger.*) A little song.
- Kleinlaut.** (*Ger.*) Small or low in tone or voice.

- Klingbar.** (*Ger.*) Resonant; sonorous.
- Klingeln.** (*Ger.*) To ring or sound a small bell; to jingle.
- Klingklang.** (*Ger.*) Tinkling; bad music.
- Klingspiel.** (*Ger.*) The sound or play of instruments.
- Klutter.** (*Ger.*) A bird-call.
- Knabenstimme.** (*Ger.*) A boy's voice; counter-tenor.
- Knell.** The tolling of a bell on the occasion of a death or funeral.
- Knoll.** To sound as a bell; to knell.
- Knots.** Rings which serve to cover the joints of a trumpet.
- Koan.** One of the eight species of musical sounds of the Chinese system, being that produced from bamboo.
- Kodha.** (*Cor.*) Cadence.
- Kollo.** (*Jap.*) A Japanese instrument somewhat resembling a harp.
- Komiker.** (*Ger.*) A writer of burlettas.
- Komisch.** (*Ger.*) Comical.
- Komponirt.** (*Ger.*) Composed.
- Komponister.** (*Ger.*) Composer.
- Koos.** (*Per.*) A Persian drum made of brass, two feet in circumference.
- Kopfstimme.** (*Ger.*) Falsetto.
- Kos.** (*Hun.*) A superior kind of dance music of the Hungarians.
- Koso.** (*Hau.*) Name given by the Hausa people, in Africa, to the tympanum.
- Krächzen.** (*Ger.*) To sing with a croaking voice.
- Kraft.** (*Ger.*) Power; strength.
- Kreichen.** (*Ger.*) To squall.
- Kreisfuge.** (*Ger.*) Circulating fugue; a canon.
- Kreuz.** (*Ger.*) A sharp.
- Kriegerisch.** (*Ger.*) Warlike; martial.
- Kriegslied.** (*Ger.*) A war song; a soldier's song.
- Kriegs-spieler.** (*Ger.*) A musician of a regiment.
- Kromo.** (*Jav.*) A series of small vases or gongs arranged in two rows upon a frame, and used by the Javanese.
- Krousta.** (*Grk.*) A general name applied by the ancients to all pulsatile instruments.
- Krummhorn.** (*Ger.*) A portable wind instrument formerly much in use, the formation and tone of which resembled a small cornet; an organ stop.
- Kshutee.** (*Hin.*) The first of the Srootis into which the punchum, or fifth note, of the Hindoo scale is divided.
- Kuedha.** (*Arm.*) Cadence.
- Kühn.** (*Ger.*) Short.
- Kuhreihen.** (*Ger.*) Ranz des Vaches.
- Kunst.** (*Ger.*) Art; skill.
- Kunstpfeifer.** (*Ger.*) A street musician.
- Kunstwerk der Zukunft.** (*Ger.*) Art-work of the future—the name given by Richard Wagner to his theory of the possibility of producing a musical composition in which whatever of deepest and of highest the human soul can comprehend may be brought near to the most ordinary understanding without the need of reflection or of critical expositions.
- Kurz.** (*Ger.*) Short.
- Kürzen.** (*Ger.*) To abridge.
- Kurzer Singesatz.** (*Ger.*) Cavatina.
- Kürzung.** (*Ger.*) Abbreviation; abridgment.
- Kürzungszeichen.** (*Ger.*) Sign of abbreviation.
- Kussier.** A Turkish instrument of music, consisting of five strings, stretched over a skin covering a kind of basin.
- Kynnor.** (*Heb.*) The harp of David.
- Kyrie.** (*Lat.*) Lord; the first movement of a mass, so called because beginning with the words *Kyrie eleison*.
- Kyrielle.** (*Fre.*) Litany.

L.

- L** IN pianoforte music, indicates the use of the *left hand*.
- La.** (*Ita.* and *Fre.*) The; also, used in solfège to the note A, and employed by Guido to denominate the last sound of each of his hexachords.
- Labial.** Uttered principally with the lips.
- Labium.** (*Lat.*) The lip of an organ pipe.
- La Chasse.** (*Fre.*) A piece of music in the hunting style.
- Lachrimæ.** (*Lat.*) The name formerly given in England to the dolorous strains of the Calvinists.
- La Finale.** (*Fre.*) The last figure of a quadrille.
- La Flute Douce.** (*Fre.*) The flute-a-bee, or fistula dulcis.
- Lage der Linken Hand.** (*Ger.*) Position of the left hand.
- Lagioso.** (*Ita.*) Plaintive; doleful.
- Lagrimando.** (*Ita.*) Weeping; tearful; a sad, pathetic style of expression.

- Lagrimoso.** (*Ita.*) In a mournful, dolorous style.
- La-illah-al-Allah.** (*Egy.*) The syllables of a chant employed by the dancing dervishes of Egypt during their performances.
- L'Aimable Vainqueur.** (*Fre.*) A French air and dance; the louvre.
- Laissant Mourir le Son peu a peu.** (*Fre.*) Diminishing the sound by degrees.
- Lall.** A very large drum used by the natives of the Fegge Islands.
- La Majeur.** (*Fre.*) A major.
- L'Amé.** (*Fre.*) The sound-post of a violin, tenor, &c.
- Lamentabile.** (*Ita.*) Plaintive; lamentable.
- Lamentabilmente.** (*Ita.*) Mournfully.
- Lamentabondo.** (*Ita.*) Mournful; rueful.
- Lamentations.** Funeral music of the ancient Jews.
- Lamentatrices.** (*Ita.*) Hebrew female vocal performers, hired to chant over the dead, and to sing dirges at funerals.
- Lamentazioncella.** (*Ita.*) Soft sighing.
- Lamentazione.** (*Ita.*) A lamentation.
- Lamentevole.** (*Ita.*) Plaintively.
- Lamentevolmente.** (*Ita.*) Mournfully; lamentably.
- Lamentoso.** (*Ita.*) Lamentable.
- Laments.** Name given by the Scotch to some of their old serious and melancholy airs.
- Lampadarius.** (*Grk.*) The two principal singers in the patriarchal church of Constantinople.
- Lampon.** (*Fre.*) A bacchanalian song.
- Ländlerisch.** (*Ger.*) In the manner or measure of a country dance.
- Ländler.** (*Ger.*) A country dance or air in a rustic and popular style, generally in $\frac{3}{8}$ time.
- Ländlich.** (*Ger.*) Rural.
- Landu.** (*Por.*) A Portuguese dance in $\frac{2}{4}$ or $\frac{2}{2}$ time.
- Landums.** (*Por.*) A class of Portuguese music, of a sentimental, melancholy nature.
- Lang.** (*Ger.*) Long.
- Langsam.** (*Ger.*) Slowly.
- Language, Melodie.** An expression of feelings and of ideas by a melodious combination of simple sounds.
- Languemente.** (*Ita.*) Languishingly.
- Languendo.** (*Ita.*) Languishing.
- Languente.** (*Ita.*) With languor.
- Languette.** (*Fre.*) Key of an instrument.
- Languido.** (*Ita.*) With languor.
- Languishingly.** A style of musical execution in a languid, tender, feeble, or faint manner.
- Langward.** A circular metal plate, closing the broad end of a conical tube in an organ, named a foot.
- Laoldh.** (*Gae.*) A lay; a song.
- La Parte di Violino.** (*Ita.*) The part to be played by the violin.
- La Parte Prima.** (*Ita.*) The first voice or part; the leading or principal part.
- La Pastourelle.** (*Fre.*) One of the five dance movements forming the quadrille.
- La Poule.** (*Fre.*) The second figure in a quadrille.
- La Prima Intenzione.** (*Ita.*) The original design of a composer, distinguished by this appellation from an altered or improved copy.
- La Prima Volta.** (*Ita.*) The first time.
- Lar.** (*Sw.*) A species of trumpet, sometimes twelve feet in length, having a sound strong, and at the same time sharp. It is supported by one and played by another, and may be heard at a great distance.
- Largamente.** (*Ita.*) In a full, free style.
- Largamento.** (*Ita.*) In a full, free, broad style of performance.
- Large.** The name of a note found in ancient music, equal to four breves, or eight semibreves (12).
- Large Keys.** Major keys.
- Largement.** (*Fre.*) Full; free in style.
- Large Octave.** The third octave, indicated in the German tablature by capital letters.
- Large Once-Marked Octave.** The second octave, indicated by capital letters having a single line below them.
- Large Second.** A whole tone.
- Large Sixth.** A sharp sixth.
- Large Threefold Chord.** A threefold chord having the interval of a large (major) third between its fundamental tone and its third.
- Large Twice-Marked Octave.** The first, or lowest octave, indicated by capital letters having two lines below them.
- Largetto.** (*Ita.*) A slow and measured movement, but less so than that of largo.
- Larghezza.** (*Ita.*) In a full, free, broad style of performance.
- Larghissimo.** (*Ita.*) Extremely slow.
- Largo.** (*Ita.*) A very slow and solemn degree of movement, one degree quicker than *grave* and two degrees quicker than *adagio*.
- Largo Andante.** (*Ita.*) Slow; distinct; exact.
- Largo Assai.** (*Ita.*) Very slow.
- Largo di Molto.** (*Ita.*) Largo to an unusual degree; very slow.
- Larigot.** (*Fre.*) An organ stop, tuned an

octave above the twelfth; the former name of a flageolet.

Laringe. (*Ita.*) Larynx.

Larmoyant. (*Fre.*) Weeping; tearfully; with a sad expression.

Larynx. (*Grk.*) The upper part of the trachea, or windpipe, composed of five annular cartilages, placed one above another, and united by elastic ligaments, or fibres, by which it is so dilated and contracted as to be capable of producing all the various tones of the voice.

La Sesta Rivoltato Diviene Settima. (*Ita.*) The sixth reversed in double counterpoints becomes a seventh.

Lastimosamente. (*Spa.*) Pitifully; in a doleful manner.

La Stretta. (*Ita.*) A term designating that portion or passage to be given in quicker time.

Last Shift. On a violin, the shift on the twentieth line, or E.

La Trenise. (*Fre.*) The fourth figure in a quadrille, also called *pastorale*.

Latten Strings. Wires formed of a composition consisting of copper and zinc.

Latticed B. A name given by the Germans to the character representing a sharp (55).

Laud. The act of singing songs or hymns of praise; to praise in words alone, or with instruments.

Laud. (*Spa.*) A lute.

Laudamus. (*Lat.*) We praise thee.

Laudesl. (*Lat.*) Members of a society instituted at Florence, in 1310, for the performance of the *Laudi*.

Laudi. (*Lat.*) Sacred songs of the Romish priests, sung by the *Laudesl*.

Laudi Spirituali. (*Lat.*) Sacred songs and dialogues, sung by the priests in the oratory, or place of prayer.

Laudisti. (*Lat.*) Members of a society for the performance of the *Laudi* or *Lodi*.

Lauf. (*Ger.*) That part of a violin, tenor, &c., into which the pegs are inserted; also, a rapid succession of notes; a trill (88).

Läufer. (*Ger.*) Roulade; a running passage.

Launenstück. (*Ger.*) A voluntary.

Lannig. (*Ger.*) Humorous.

Laus Perennis. (*Lat.*) A perpetual psalmody established at Antioch by an order of monks.

Lant. (*Ger.*) Sound.

Laute. (*Ger.*) A lute.

Läuten. (*Ger.*) To ring; to toll; to sound.

Lautenbalken. (*Ger.*) The bridge of a lute.

Lautenblatt. (*Ger.*) The table of a lute.

Lauten-Clavicymbel. (*Ger.*) An instrument of a class comprising the harpsichord and pianoforte.

Lautengriff. (*Ger.*) Touch of a lute.

Lautenschläger. (*Ger.*) A player on the lute.

Läutlos. (*Ger.*) Soundless; mute.

La Voce. (*Ita.*) The voice.

Lavolta. An old dance and tune, similar to a waltz.

Lay. A light, fanciful song; an elegiac style of French poetry, originally formed on the model of the trochaic verses of the Greek and Latin tragedies.

Lay Clerk. A vocal officiate in a cathedral, taking part in the services and anthems, but not of the priesthood.

Lay, Greater. One of the two classes of lays in ancient times, consisting of twelve couplets of verses in different measures.

Lay, Lesser. One of the two classes in lays of the ancients, comprising sixteen or twenty verses.

Laymen. Those vocal officiates in a cathedral who are not of the priesthood.

Le. (*Fre.* and *Ita.*) The.

Leader. One who in a concert takes the principal violin, receives the time and style of the several movements from the conductor, and communicates them to the performers; a director of a choir.

Leading Chord. The dominant chord.

Leading Melody. The principal part of a musical composition in which there are several parts.

Leading Note. The seventh note of the scale of any key, when at the distance of a semitone below the key note; the sound by which the scale is known and its key note ascertained.

Leaf-Turner. An article to be affixed to a piano desk for the purpose of enabling the performer to turn the leaves, and holding them in place, without raising the hands from the keys.

Leaning-Note. An appoggiature, or fore-note (64).

Leaps. A distance consisting of several intermediate intervals.

Leaps, Irregular. Such as require considerable effort to perform.

Leaps, Regular. Those leaps performed without great effort.

Leaves. The upper and lower board of organ bellows.

Lebhaft. (*Ger.*) Lively; vivacious.

Le Bruit des Tambours. (*Fre.*) The rattle of drums.

Le Chant Royal. (*Fre.*) Verses sung to the Virgin and saints by pilgrims on their return from the Holy Land.

Le Clavier Broumer. (*Fre.*) An instrument invented in Paris in 1861, the purpose of which is to practise and strengthen the fingers, singly or in groups, without disturbing the normal position of the hand on the piano.

Léçon. (*Fre.*) Lesson.

- Ledger Lines.** Leger lines; lines added above or below the five composing the staff for the reception of such notes as are too high or too low to be placed upon or within it (4).
- Leera Viola.** A stringed instrument of the ancients.
- Leero.** A lyre.
- Left Beat.** A movement of the hand to the left in beating time.
- Leg.** An abbreviation of *Legato*.
- Legare.** (*Ita.*) To bind together.
- Legare le Note.** (*Ita.*) To join the notes closely.
- Legatissimo.** (*Ita.*) Very smoothly connected.
- Legato.** (*Ita.*) Tied—a term applied to a series of successive tones produced in a closely connected manner, and often indicated by the sign called a tie (71).
- Legato Assai.** (*Ita.*) Greatly bound.
- Legato Touch.** A sliding of the fingers on and off the keys successively, holding down each key a short time after the following one is struck. The touch is indicated by the word *legato*, or by a curved line drawn over or under the notes (73).
- Legatura.** (*Ita.*) A binding note; a band or tie connecting notes (71).
- Legends.** A class of the mysteries, representing events in the history of the Christian church.
- Leger.** (*Fre.*) Light; nimble; sprightly.
- Legerement.** (*Fre.*) With lightness and gayety.
- Leger et Anime.** (*Fre.*) Light and animated.
- Leger Lines.** Lines added above or below the staff to extend its compass; ledger lines (4).
- Legg.** An abbreviation of *Leggiero*.
- Leggeramente.** (*Ita.*) Lightly; nimbly.
- Leggeranza.** (*Ita.*) Nimbleness; lightness.
- Leggerezza.** (*Ita.*) Light and elastic movement.
- Leggerissimamente.** (*Ita.*) Very light and sprightly.
- Leggerissimo.** (*Ita.*) Extremely light and elastic.
- Leggermente.** (*Ita.*) A light and easy movement.
- Leggiadra.** (*Ita.*) Graceful; elegant; charming.
- Leggiadramente.** (*Ita.*) Lightly; elastic in style.
- Leggiadretto.** (*Ita.*) Nimbleness of style.
- Leggiadro.** (*Ita.*) A light, elastic movement.
- Leggier.** (*Ita.*) An abbreviation of *Leggiero*.
- Leggiere.** (*Ita.*) A light, nimble movement.
- Leggierezza.** (*Ita.*) In a light, elastic style.
- Leggieri.** (*Ita.*) Nimbly; lightly; with ease.
- Leggierissimamente.** (*Ita.*) Extremely light and elastic.
- Leggierissimo.** (*Ita.*) With the greatest possible facility and lightness of touch and execution.
- Leggiermente.** (*Ita.*) Lightly; gayly; gracefully.
- Leggiero.** (*Ita.*) In a light manner.
- Leggio di Musica.** (*Ita.*) Music stand.
- Legh.** (*Sax.*) A lay.
- Leg Viol.** The viol di gamba; the bass viol.
- Lehrer.** (*Ger.*) Teacher; master.
- Lehrerin.** (*Ger.*) Teacher; mistress.
- Leichenton.** (*Ger.*) A lugubrious sound.
- Leicht.** (*Ger.*) Lightly.
- Leichtfertig.** (*Ger.*) Light; somewhat carelessly.
- Leid.** (*Sco.*) A lay; a song; a ballad.
- Leidenschaft.** (*Ger.*) Passion.
- Leidenschaftlich.** (*Ger.*) Impassioned; passionate.
- Leler.** (*Ger.*) Hurdy-gurdy; hand organ; a humdrum tune; a lyre.
- Leiermädchen.** (*Ger.*) A girl who plays on a hurdy-gurdy.
- Leiermann.** (*Ger.*) A player on a hurdy-gurdy.
- Leiern.** (*Ger.*) To play on the lyre or hurdy-gurdy.
- Leierorgel.** (*Ger.*) Hand organ; barrel organ.
- Leierspieler.** (*Ger.*) A lyrist.
- Leight.** (*Ger.*) Easy.
- Leigla.** (*Spa.*) A Moorish dance.
- Leimma.** (*Spa.*) An interval.
- Leine.** (*Ger.*) A line of the staff.
- Leise.** (*Ger.*) Soft; softly.
- Le Marche.** (*Fre.*) A cavalry signal for the march.
- Lene.** An old term applied to a note sustained in one of the harmonic parts of a composition, whilst the other parts are in motion.
- Lengua.** (*Spa.*) The tongue of a bell.
- Lenguetas.** (*Spa.*) Valves of wind instruments.
- Lengueteria.** (*Spa.*) A collection of tubes with valves in an organ.
- Lent.** (*Fre.*) Slow.
- Lent.** An abbreviation of *Lento* and *Lentando*.
- Lentamente.** (*Ita.*) Slowly; gently.
- Lentando.** (*Ita.*) With increased slowness.
- Lente.** (*Ita.*) A word used to indicate that the passage over which it is placed is to be sung or played slowly.

Lentement. (*Fre.*) In a moderate time.

Lentement. (*Ita.*) Slowly.

Lentement, Tres. (*Fre.*) Very slow; between grave and largo.

Lenteur, Avec. (*Fre.*) With slowness; in a sedate and lingering pace.

Lentezza, Con. (*Ita.*) With slowness.

Lento. (*Ita.*) In slow time.

L'Envoi. (*Fre.*) One or more detached verses formerly employed in old French poetry at the close of a ballad, serving to convey the moral.

Leontine Verse. A verse the end of which rhymes with the middle.

Le Pantalon. (*Fre.*) The first figure of a quadrille.

Le plus lent de tous les Mouvements. (*Fre.*) The slowest kind of time.

Lepsis. (*Grk.*) A term used in the ancient music for one of the three branches of melopœia, and by which the composer discerned whether he ought to place the notes of his melody in the lower part of the octave, called hypatoides, the upper part, called netoides, or among the middle sounds, called mesoides.

Les Douze Gammes Majeures. (*Fre.*) The twelve major scales.

Les Douze Gammes Mineures. (*Fre.*) The twelve minor scales.

Les O de Noel. (*Fre.*) Christmas anthems.

Lesser Appoggiatura. The short appoggiatura.

Lesser Comma. The difference between the comma and the enharmonic diesis; the *Diachisma*.

Lesser Lay. One of the two classes in lays among the ancients, comprising sixteen or twenty verses.

Lesser Third. A hemiditone.

Lesson. A word formerly used to signify those exercises which are now called sonatas; an exercise or composition designed to impart a knowledge of correct playing.

Lessons, Progressive. Lessons for practical improvement proceeding by degrees from one stage of difficulty to another until the whole are mastered.

Lessus. (*Lat.*) A funeral song.

L'Ete. (*Fre.*) One of the five dance movements in a quadrille.

Le Ton d'Ut. (*Fre.*) The key of C.

Letrilla. (*Spa.*) A song.

Letter-Press. Print; the reading matter in a music book, so called to distinguish it from the pages or passages of music.

Letters. A, B, C, D, E, F, and G form the letters of the scale, and are repeated in every octave. They distinguish the notes, determine the pitch of the sounds, and are stationary upon the lines and spaces.

Letters, Doubled. Capital letters doubled, indicating that the tone is an octave lower than when the letters stand single.

Lento. (*Ita.*) Lute.

Levers. Portions of an organ which transmit the movement from the trunnels to the sliders.

Levet. An old term denoting the morning sounding of trumpets in military service.

Levezza. (*Ita.*) Nimbleness; lightness.

Le Viole Solo. (*Ita.*) The viol alone.

Le Voce. (*Ita.*) The voices.

Lezioni. (*Ita.*) Lessons.

L. H. Initials indicating the use of the left hand in pianoforte music.

Liaison. (*Fre.*) Smoothness of connection; a bind or tie; a curved line drawn from one note to another (70).

Lib. An abbreviation of *Libretto*.

Liberamente. (*Ita.*) Freely; easily.

Libero. (*Ita.*) Free; unrestrained.

Libretto. (*Ita.*) The text of an opera or other extended piece of music; a small book containing the words of an opera.

License. A liberty taken in composition or performance by a musician in deviating from the received rules and regulations which form the established system of harmony and modulation.

Lichanos. (*Grk.*) The third chord of the first two tetrachords.

Lichanos Hypaton. (*Grk.*) The third sound of the first or lowest tetrachord.

Lichanos Meson. (*Grk.*) The third sound of the meson, or middle tetrachord, corresponding to our G on the fourth space in the bass.

Liebeslied. (*Ger.*) A love song.

Liebhaber. (*Ger.*) Amateur; a lover of music.

Lie, Coulant. (*Fre.*) Slurred; flowing.

Lied. (*Ger.*) A song; a lay.

Liedchen. (*Ger.*) A small song.

Lieder. (*Ger.*) Songs.

Liederbuch. (*Ger.*) A book of songs; a book of hymns.

Liederbunde. (*Ger.*) A society of song singers.

Liederdichter. (*Ger.*) A poet who composes songs.

Liederkranz. (*Ger.*) Glee club.

Lieder Ohne Worte. (*Ger.*) Songs without words.

Liedersanger. (*Ger.*) A singer of songs; a ballad singer.

Liedersprache. (*Ger.*) Words suitable for songs.

Liedertafel. (*Ger.*) Song table.

Liedertäfler. (*Ger.*) Glee singers.

Liedertanz. (*Ger.*) A dance intermingled with songs.

- Liedervers.** (*Ger.*) Verse of a song, ballad, or hymn.
- Liedform.** (*Ger.*) The form or subject of a song.
- Lied Singen.** (*Ger.*) To sing a song.
- Lier.** (*Dut.*) A lyre.
- Ligare.** (*Ita.*) To bind; to tie; to connect together.
- Ligatura.** (*Ita.*) A curved line drawn over or under two or more notes; a ligature; a bind; a tie (70).
- Ligature.** A band, or link, by which notes are connected or tied together (70).
- Light.** A thin, airy composition; keys which make but little resistance to the pressure of the fingers.
- Light Music.** Short airs, brief compositions, and dance music generally.
- Light o' Love.** An old tune of a dance.
- Light Touch.** A term applied to a piano-forte, organ, and similar instruments when the keys offer but slight resistance to the pressure of the fingers of the player.
- Ligne.** (*Fre.*) A line of the staff (1).
- Lilt.** (*Scot.*) To sing or play merrily.
- Limma.** (*Grk.*) An interval used in the ancient Greek music, less by a comma than a major semitone.
- Linea.** (*Ita.*) A line of the staff.
- Line, Archilochian.** The third line of an alcaic stanza.
- Line, Continuous Horizontal.** A line indicating that the passages are to be played as unisons.
- Lines.** Those members of a staff on and between which the notes are placed; horizontal parallels placed above or beneath the staff (4).
- Lines, Added.** Leger lines.
- Lines, Bar.** Lines drawn perpendicularly across the staff; bars (5).
- Lines, Horizontal.** Lines placed after figures to indicate that both intervals are to remain on the following fundamental note (63).
- Lines, Ledge.** Leger lines (4).
- Lines, Leger.** Lines added above or below the five composing the staff for the reception of such notes as are too high or low to be placed upon or within it (4).
- Lines, Note.** The staff (1).
- Lines, Principal.** The five lines of the staff, so called to distinguish them from the added lines (4).
- Lines, Riga.** (*Ita.*) The lines of the staff (1).
- Lines, Successive Short.** Short lines, placed horizontally, denoting the repetition of one and the same interval (63).
- Line, Transverse Ascending.** A short, heavy line placed transversely on the staff to indicate that the harmony is to be struck on a changing note.
- Line, Transverse Descending.** A short line placed transversely on the staff to point out permitted hidden fifths or octaves.
- Line, Waving.** A line which, when placed perpendicularly upon the staff, indicates that the notes of the chord are to be played nearly, though not exactly, together. If their successive notes are to be as swift as possible, a line is drawn across the notes (115). The line placed horizontally shows that the effect of the *Sea* sign is to be continued as far as the line extends (61, d).
- Lingual.** A letter or sound pronounced chiefly by the tongue.
- Lingulae.** (*Grk.*) The tongues of Greek flutes.
- Linien.** (*Ger.*) The lines of the staff (1).
- Lining.** A practice formerly in vogue of reading and singing a hymn line by line.
- Link.** (*Ger.*) Left.
- Lines.** (*Grk.*) A rustic air; also, a dirge.
- Linto.** A small lute; the mandola.
- Lioutna.** (*Rus.*) A lute.
- Liquid.** An epithet metaphorically applied to a smooth succession of the sweet and mellow sounds of any voice or wind instrument; also, to certain clear and sweet tones.
- Lira.** (*Ita.* and *Spa.*) Lyre.
- Lira Doppia.** (*Ita.*) Double lyre.
- Lira Grande.** (*Ita.*) The viol di gamba, a viol with six strings, formerly much used in Germany.
- Lire.** (*Fre.*) To read, as regards music.
- Lirissa.** (*Ita.*) A small harp.
- Liscio.** (*Ita.*) Highly finished.
- Lispelnd.** (*Ger.*) Lispering; whispering.
- L' Istesso.** (*Ita.*) The same.
- L' Istesso Movimento.** (*Ita.*) The same movement.
- L' Istesso Tempo.** (*Ita.*) In the same time.
- L' Istesso Tempo Poi a Poi di Nuovo Vivente.** (*Ita.*) The same time, with gradually increasing animation.
- Litania.** (*Lat.*) The litany of the church.
- Litany.** A form of supplication employed in church service.
- Lithophone.** (*Fre.*) An ingenious instrument made by M. Bordes, in France, formed of a rough plank upon which are placed eighteen sonorous fossils, producing a complete musical gamut of tones and semitones, following each other in regular order, the deepest being to the left of the performer. The tones are produced by striking the fossils with pieces of stone held in each hand.
- Little Allabreve Measure.** The two-half measure.
- Little Sharp Sixth.** A name given by French theorists to the second inversion of the dominant seventh formed on the second degree of the scale, and consisting

- of a bass note with its minor third, perfect fourth, and major sixth.
- Litno.** (*Spa.*) An ancient military instrument of music.
- Lituns.** (*Lat.*) An instrument of martial music; a kind of trumpet making a shrill or acute sound.
- Liutajo.** (*Ita.*) A lute maker.
- Liutessa.** (*Ita.*) A bad lute.
- Liutiére.** (*Ita.*) A lute maker.
- Liuto.** (*Ita.*) The lute.
- Livre.** (*Fre.*) Book.
- Lo.** An abbreviation of *Loco*.
- Lobgesang.** (*Ger.*) A hymn; a song of praise.
- Lobposaune.** (*Ger.*) Trumpet of praise.
- Lobpsalm.** (*Ger.*) A psalm in praise of God.
- Lobsingen.** (*Ger.*) To sing praises.
- Lobsinger.** (*Ger.*) One who sings in praise of any one.
- Loc.** An abbreviation of *Loco*.
- Loco.** (*Lat.*) A word implying that a passage is to be played just as it is written, in regard to pitch.
- Loco Pedale.** (*Lat.*) A term indicating that the notes are to be played in the same pitch in which they appear, also, that the pedal is to be used.
- Locrense.** (*Grk.*) One of the ancient tones or modes.
- Locrian.** (*Grk.*) A name sometimes given by the ancient Greeks to the Hyper-Dorian mode.
- Locrico.** (*Grk.*) The Hyper-Dorian mode of the ancient Greeks.
- Lodi.** (*Ita.*) A name formerly given to certain sacred songs in praise of the Deity.
- Loft, Music.** A raised balcony or gallery in a church, concert room, or other place, for the choir or band.
- Loft, Organ.** That part of the gallery of a church or cathedral in which the organ is placed.
- Logierian System.** A system of piano-forte instruction introduced by J. B. Logier, in 1815, the main feature of which is the use of mechanical appliances to facilitate the progress of pupils, or remove difficulties that present themselves to those first learning. In connection with this system Logier invented and employed the *chiroplast*.
- Long.** A note formerly in use, of one half the length of a large, equal to four semi-breves (13).
- Longa.** (*Lat.*) A long (13).
- Long Appoggiatura.** An appoggiatura consisting of a single note forming a part of the melody, its length being determined by the value of the succeeding note. It borrows half the length of the next note, and is accented.
- Long, Double.** An old character, equal in duration to four breves; a large (12).
- Long Fore-Note.** A fore-note in its form either as long or half as long as the principal note before which it stands, and in performance having just half of the time of the principal note, except when before a dotted note, in which case it takes two thirds of the time of the principal note.
- Long Metre.** A stanza of four lines in iambic measure, each line containing eight syllables.
- Long Mordent.** A mordent formed of four notes; the short mordent repeated (98).
- Long Particular Metre.** A stanza of six lines in Iambic measure, the syllables of each being, in number and order, as follows: 8, 8, 8; 8, 8, 8.
- Long Roll.** A drum-beat calling the soldiers to arms.
- Long-Spiel.** (*Ice.*) An ancient Icelandic instrument, of a long, narrow form, and played upon with a bow.
- Lorgnette.** (*Fre.*) An opera glass.
- Lo Stesso.** (*Ita.*) The same.
- Lo Stretto.** (*Ita.*) A general term applied to that part of a composition designed to be delivered in a quicker time than the other.
- Louvre.** (*Fre.*) A well-known French air, for which Louis XIV. had a remarkable predilection, and since his time a favorite dance.
- Love Song.** A song the words and melody of which are expressive of love.
- Love Viol.** A stringed instrument of the violin species, so named on account of its peculiar sweetness of tone; the *viole d'amour*.
- Low.** A word of relative signification, and arbitrarily applied to any part, passage, or note situated towards the bottom of the compass of that species of voice or instrument by which it is designed to be executed; depressed in the scale of sounds; grave.
- Low Bass.** Second bass.
- Lower Changing Note.** That note which descends from the perfect or augmented fourth on to the minor or major seventh.
- Low Soprano.** A voice holding an intermediate place between soprano and alto, but which most nearly approaches the soprano; second treble; second soprano.
- Low Tenor.** A species of voice half way between bass and tenor; a baritone.
- Luctuosamente.** (*Spa.*) Mournfully.
- Ludi.** (*Lat.*) The name originally applied to what are now called oratorios.
- Ludi Spirituales.** (*Lat.*) Ancient dramatic representations the subjects of which were from the Bible.
- Ludus Fidicinus.** (*Lat.*) A music school.

- Lugubre.** (*Ita.*) Mournful; sad; dismal.
- Lulnig.** (*Sco.*) A species of song much used in the Hebrides and Scotland; a short, plaintive air, sung by the women at their diversions and work.
- Luit.** (*Dut.*) A lute.
- Lullaby.** A soft, quiet song, or manner of singing.
- Lundu.** (*Por.*) A Portuguese dance in $\frac{2}{4}$ or $\frac{2}{2}$ time.
- Lunga Pausa.** (*Ita.*) An expression signifying that the performer must cease playing for a considerable time.
- Luogo.** (*Ita.*) To be sung as written; where a change has been employed, signifying that the change terminates.
- Luonator di Luto.** (*Ita.*) A player on the lute.
- Lusing.** An abbreviation of *Lusingato*.
- Lusingante.** (*Ita.*) Flattering; persuasive.
- Lusingato.** (*Ita.*) In an insinuating, persuasive manner.
- Lusinghevole.** (*Ita.*) Insinuatingly.
- Lusinghiere.** (*Ita.*) In a soothing, persuasive style.
- Lusinghiere.** (*Ita.*) In a flattering, persuasive style.
- Lustig.** (*Ger.*) Lively; merrily.
- Lustlied.** (*Ger.*) A gay, merry song.
- Lut.** (*Dan.*) A lute.
- Luta.** (*Swe.*) A lute.
- Lutanist.** A performer on the lute.
- L'Ut de Poltrine.** (*Fre.*) Low, chest tones.
- Lute.** A stringed instrument, formerly much esteemed, consisting of the table or front, the body, having nine or ten ribs or sides, arranged like the divisions of a melon, the neck, having nine or ten stops, and the head or cross, in which the screws for tuning are inserted. The strings are struck with the right hand while the stops are pressed with the left; to play on a lute.
- Lute, Arch.** A stringed instrument resembling the theorbo, by some considered synonymous with it.
- Lute, Harp.** An instrument having ten strings, and resembling the lute.
- Lutenist.** A performer on the lute.
- Luter.** A lute player.
- Luth.** (*Fre.*) A lute.
- Luthier.** (*Fre.*) Formerly a maker of lutes: at present a maker of stringed and wind instruments.
- Lutist.** A player on the lute.
- Luttuosamente.** (*Ita.*) Sadly; melancholy.
- Luttuoso.** (*Ita.*) Mournful.
- Lychanoides.** (*Grk.*) The middle sound of those which Bacchius and other Greek writers call *spissi*.
- Lychanos.** (*Grk.*) The third string of the ancient diapason, or octave; the third chord of the first two tetrachords of the ancient Greeks.
- Lychanos Hypaton.** (*Grk.*) The name given by the ancients to the third sound of the first or lowest tetrachord in the diatonic genus, so called from its having been played with the index or fore finger.
- Lychanos Meson.** (*Grk.*) The name by which the ancients distinguished the third sound of the meson, or middle tetrachord.
- Lydian.** (*Grk.*) One of the ancient modes; an ancient Greek instrument, very soft and delicate in its tone.
- Lydian Chant.** A chant of a sorrowful style, having for its burden a sense of languor and melancholy.
- Lydian Mode.** An ancient system of tones, soft and delicate in their characteristics.
- Lyidh.** (*Iri.*) A lay; a species of narrative verse.
- Lyra.** (*Ita.* and *Ger.*) The lyre.
- Lyra Barbarini.** (*Ita.*) An old instrument, resembling in shape the Spanish guitar, having three double niches, like the theorbo, or archlute.
- Lyra Doppia.** (*Ita.*) A double lyre; an ancient instrument.
- Lyra Mendicorum.** (*Lat.*) An ancient instrument the body of which resembled that of a violin. It had four strings, which were vibrated by the action of a wheel.
- Lyrasänger.** (*Ger.*) A lyrist.
- Lyraspieler.** (*Ger.*) A player on the lyre.
- Lyra Viola.** (*Ita.*) An instrument formed like a viol, having six strings and seven frets or stops, to which are assigned seven letters, viz.: B, C, D, E, F, G, H, the letter A answering to the open string wherever it occurs.
- Lyra Way.** The appellation given by the ancient Greeks to one of their two modes of notation.
- Lyre.** One of the most ancient of stringed instruments, much used by the ancients to accompany the voice in song.
- Lyre, Æolian.** The Æolian harp.
- Lyre, Double.** The *lyra doppia*, an old instrument of the viol kind.
- Lyre, Grecian.** A lyre of the ancient Greeks, having but seven strings, and quite small, being held in the hand when played upon.
- Lyre Guitar.** An instrument of six strings, in form resembling a lyre.
- Lyre Guitarre.** (*Fre.*) A French instrument having six strings, and formed somewhat like an ancient lyre.
- Lyre, Mercurian.** One of the earliest musical instruments, formed of the shell of a tortoise and having seven strings.

Lyre, Organized. An instrument by which the tones of the lyre, harp, &c., may be imitated.

Lyre, Pythagorean. An instrument said to have been invented by Pythagoras.

Lyric. Poetry adapted for and intended to be set to music; that which pertains to the lyre; also, a style of music abounding in sentiment, feeling, and expression.

Lyrical. In the style of a lyric; pertaining to a lyre or harp.

Lyric Comedy. A comedy in which vocal music forms a principal part; comic opera.

Lyric Drama. Opera; acting accompanied by singing.

Lyrichord. An ancient stringed instru-

ment, similar in form to an upright harpsichord.

Lyricism. A lyric composition.

Lyric Tragedy. Tragic opera.

Lyricus. Lyrical; pertaining to the lyre.

Lyrique. (*Fre.*) Lyrical; a lyric.

Lyrisch. (*Ger.*) Lyric; lyrical.

Lyrist. A performer on the lyre or harp.

Lyrodi. (*Grk.*) Vocalists among the ancients, who used the lyre in their performances; also, those who sung lyric poems composed by others.

Lytierse. (*Grk.*) The Song of the Reapers.

M.

M. THE initial of *Mezzo*; also of *Metro-*
nome, *Mano*, and *Main*.

Ma. (*Ita.*) But.

Machalath. (*Heb.*) A kind of lute or guitar, used by the Hebrews.

Machiot. (*Fre.*) A singer in a church; a chorister.

Machul. (*Heb.*) Instruments used by the Hebrews, one of the stringed, and the other of the pulsatile species.

Macoonga-whap Fooka. (*Afr.*) A song of the natives of the African coast.

Madre, Alla. (*Ita.*) Songs and hymns to the Virgin Mary.

Madrigal. An elaborate composition for voices, in five or six parts, in the ancient style of imitation and fugue.

Madrigal, Accompanied. A madrigal in which the voices are sustained by a pianoforte or organ.

Madrigal, Concerted. An accompanied madrigal.

Madrigale. (*Ita.*) A madrigal; a name formerly given by the Italians to pieces performed between the acts of a play or opera.

Madrigaleggiare. (*Ita.*) To write madrigals.

Madrigaler. A writer of madrigals.

Madrigalesco. (*Ita.*) A term applied by the Italians to an ancient style of composition.

Madrigalessa. (*Ita.*) A long madrigal.

Madrigalet. (*Fre.*) A short madrigal.

Madrigal Concertati. (*Ita.*) Madrigals that have an accompaniment.

Madrigalist. A composer of madrigals.

Madrigal, Simple. A madrigal sung without instrumental accompaniment.

Messa. (*Sax.*) A mass.

Maesta. (*Ita.*) Dignified and majestic.

Maestro. (*Ita.*) An abbreviation of *Maestoso*.

Maestoso. (*Ita.*) Majestic; performed with majesty and grandeur.

Maestri. (*Ita.*) Masters.

Maestrina. (*Ita.*) A learned lady musician.

Maestro. (*Ita.* and *Spa.*) A master; a director; a composer.

Maestro del Coro. (*Ita.*) The master of the choir.

Maestro di Camera. (*Ita.*) The leader or conductor of chamber music.

Maestro di Canto. (*Ita.*) Master of song; a singing master.

Maestro di Cappella. (*Ita.*) Chapel master, or director of the choir in a chapel in Catholic countries.

Magade. An instrument of the ancients, of which there were two kinds, one a stringed and the other a wind instrument.

Magadis. (*Grk.*) An ancient treble instrument, furnished with double strings, and tuned in octaves.

Magadizing. (*Grk.*) A term in the ancient Greek music, signifying a vocal performance in octaves, when men and women, or men and boys, join in the same air.

Magas. (*Grk.*) The bridge of an instrument.

Magg. An abbreviation of *Maggiore*.

Maggiolata. (*Ita.*) A song for the month of May; spring song.

Maggiore. (*Ita.*) Greater, in respect to scales, intervals, &c., when used in opposition to minor; major.

Magic Music. A game in which a person seeks out a hidden article, guided by the music of a piano or other instrument, which is played upon fast as he approaches it, and more and more slowly as he leaves it.

Magnificat. (*Lat.*) Part of the vespers.

Magodi. (*Grk.*) Strolling comic musicians among the ancient Greeks.

Magodia. (*Grk.*) The lyric poems sung by the Magodi.

Magodis. (*Grk.*) An ancient instrument having two sets of strings.

Maidmarian. The lady of the May games in a morris dance; an old dance.

Main. (*Fre.*) The hand.

Main Droite. (*Fre.*) The right hand.

Main Gauche. (*Fre.*) The left hand.

Maitre. (*Fre.*) A master; a director.

Maitre de Chapelle. (*Fre.*) Chapel-master.

Maitre de Musique. (*Fre.*) A music master.

Maitre des Menestriers. (*Fre.*) Master of the minstrels.

Maitresse. (*Fre.*) Mistress; instructress.

Maitresse de Chant. (*Fre.*) A singing mistress.

Majestueux. (*Fre.*) Majestic.

Majeur. (*Fre.*) Major, greater—in opposition to minor, less—in respect to scales, intervals, modes, &c.

Major. (*Lat.*) Greater, in respect to intervals and modes.

Major, Bob. A full peal upon eight bells.

Major Diatonic Scale. That in which the semitones fall between the third and fourth, and seventh and eighth notes, both in ascending and descending.

Major, Drum. The chief drummer of a regiment.

Major, Fife. An officer who superintends the fife of a regiment.

Major Fourth. A perfect fourth; an interval containing two whole tones and one major semitone.

Major Intervals. Those intervals containing the greatest number of semitones under the same denomination.

Major Key. A key having its third at the distance of four semitones from the tonic.

Major Mode. One of the two modern modes; that mode in which the third from the key note is major.

Major Second. An interval of conjoint degree, consisting of nine commas.

Major Semibreve. Among the ancients, a note of the value of two thirds of a breve.

Major Semitone. The difference between a major fourth and a third.

Major Seventh. A dissonant interval composed diatonically of five tones (three majors and two minors) and a major semitone.

Major Sixth. A consonant sixth composed of four tones and a major semitone.

Major Tactus. The beating of a time comprising a breve in a bar, among the ancients.

Major Third. A third whose degrees are large seconds; a consonant third composed of two tones.

Major Threefold Chord. A large threefold chord; one having the interval of a large third between its fundamental tone and its third.

Major Time. Among the ancients, the time of the full C.

Major Tone. An interval between two sounds the ratio of which is eight to nine, resulting from the difference of the fourth to the fifth.

Major, Tonic. A major scale having for its key note the same as its relative minor.

Major Triad. A union of any sound with its major third and its perfect fifth.

Major, Trumpet. The leader of the trumpeters.

Majuscule. (*Lat.*) A name given by the ancients to what is now known as a semi-breve.

Makirt. (*Ger.*) Well marked.

Malimba. (*Spa.*) A curious musical instrument used by the Incas before the conquest of South America, formed of slats of wood, from ten to fifteen inches in length, varying in breadth and thickness.

Malinconia. (*Ita.*) Melancholy.

Malinconicamente. (*Ita.*) Sorrowfully; sadly.

Mama. In drum music, a term indicating the right hand.

Man. An abbreviation of *Manuale* and *Manualmente*.

Mane. An abbreviation of *Mancando*.

Manca. (*Ita.*) Left hand.

Mancando. (*Ita.*) A gradual decrease in the quantity of tone, terminating in an almost inaudible breathing of the tones.

Manche. (*Fre.*) The neck of a violin.

Mand°. An abbreviation of *Mancando*.

Mandola. (*Ita.*) A mandoline.

Mandole. (*Fre.*) A mandoline.

Mandoline. (*Fre.*) An instrument with four strings, having frets, like a guitar, and tuned like the violin; a cithera or harp.

Mandolino. (*Ita.*) A mandoline.

Mandore. A musical instrument of four strings, of the lute kind.

Mandour. A five-stringed instrument resembling a lute.

Mandura. (*Ita.*) A lesser kind of lute.

Manggang. (*Jav.*) The most simple and ancient style of music among the Javanese, and used mostly in processions.

Manichord. (*Ita.*) Originally an instrument with but one string; subsequently a stringed instrument, somewhat resembling a spinet, the strings of which, like those of the elavichord, were covered with small pieces of cloth to soften their tones; a dumb spinet.

Manichordon. The manichord.

Manico. (*Ita.*) The neck of a violin, tenor, &c.

Maniere. (*Fre.*) Manner.

Manieren. (*Ger.*) Graces; embellishments.

Manifold Fugue. A fugue in which more than one theme is elaborated.

Mano. (*Ita.*) Hand.

Mano, Destra. (*Ita.*) The right hand.

Mano Diritta. (*Ita.*) The right hand.

Mano Dritta. (*Ita.*) Right hand.

Mano Manca. (*Ita.*) The left hand.

Mano Sinistra. (*Ita.*) Left hand.

Manual. The key board; used to denote the *hand keys* of an organ or other instrument in contradistinction to *foot keys*, or pedals; service book of the Catholic church.

Manuale. (*Fre.*) Manual.

Manualmente. (*Ita.*) Manually.

Manuductor. (*Lat.*) Name given by the ancients to an officer whose province it was to give the signal for the choir to sing, beat time with his hand, and regulate the music.

Manuscriptum. (*Lat.*) Manuscript.

Marc. An abbreviation of *Marcato*.

Marcatissimo. (*Ita.*) Very strongly marked.

Marcato. (*Ita.*) A term implying a marked and emphatic style, expressed by a dot placed over a note (⁹⁹), showing that the note should be struck short.

Marcato il Basso. (*Ita.*) The bass well marked.

Marcato la Melodia ed Accell. (*Ita.*) In a marked style and increased time.

March. A military air or movement composed for drums, trumpets, and other martial instruments; the beat of a drum as a signal to move.

Marcha. (*Spa.*) Signal of the drum to march.

Marchand de Musique. (*Fre.*) A music seller.

March, Dead. A funeral march.

Marche. (*Fre.*) A march; in harmony, a symmetrical sequence of chords.

Marche Harmonique. (*Fre.*) Harmonic progression.

Marche Triomphale. (*Fre.*) A triumphal march.

March, Funeral. A slow, measured march, adapted to the movement of a funeral procession.

Marcia. (*Ita.*) March.

Marcia, con Moto. (*Ita.*) A quick march; a spirited martial movement.

Marcia Funebre. (*Ita.*) Funeral march; dead march.

Marcial. (*Spa.*) In the style of a march.

Marcia Lugubre. (*Ita.*) A slow, mournful march.

Marcia Marziale. (*Ita.*) A martial march.

Marine Band. A company of musicians employed on vessels of war.

Marine Trumpet. An instrument of a triangular shaped body formed of three tables, with a narrow neck, and one thick string raised on a bridge, which is struck with a bow held in the right hand, while the string is pressed with the thumb of the left.

Mariona. (*Spa.*) A Spanish dance.

Marjune. (*Hin.*) The fourth of the Srootis into which the fourth note of the Hindoo scale is divided.

Mark. (*Dut.*) A march.

Marked. Accented.

Marked Keys. The colored lines by which Guido expressed the pitches of the notes.

Mark, Harmonic. A sign employed in music for the violin, violoncello, and harp, to indicate that the notes over which it is placed are to be produced on such parts of the open strings as will give the harmonic sounds (116).

Marks, Abbreviation. Signs of abbreviation (61).

Marks, Cadence. Short lines placed perpendicularly to indicate the point of cadence in sentences and verses arranged for chanting (126).

Marks, Division. Figures with a curved line above them showing the number of equal parts into which notes are divided, when, instead of 2, 4, or 8, they are divided into 3, 5, 7, 8, 9, &c. (118).

Marks, Metronomic. Figures appended to music referring to corresponding figures on a metronome (130).

Marks, Staccato. Small perpendicular strokes over notes to show that they are to be played short and distinct; dashes (75).

Marsch. (*Ger.*) A march.

Marschartig. (*Ger.*) In the style of a march.

Marseillaise Hymn. The national anthem of France, composed in 1792 by Rouget de l'Isle, and named *The Marseillaise* because sung in Paris for the first time by a band of men brought from Marseilles to aid in the revolution of August 10, 1792.

Martele. (*Fre.*) In allusion to cadences, brilliant and distinct.

Martellando. (*Ita.*) Strongly marking; heavily striking the notes.

Martellare. (*Ita.*) To strike the notes so as to imitate the blow of a hammer.

Martellato. (*Ita.*) Forceibly marked.

Martial Choruses. Choruses in martial style in commemoration of warlike deeds.

Martial Piece. An instrumental composition, the style of which is warlike.

Martial Song. A song the subject and style of which are warlike.

Martillo. (*Spa.*) A tuning hammer.

Martinete. (*Spa.*) A jack in a harpsichord.

Marziale. (*Ita.*) Martial; in a martial style.

Marzo. (*Ita.*) A march.

Mascharada. (*Ita.*) Music composed for grotesque characters; masquerade music.

Maschera. (*Ita.*) A mask.

Mask. A masque; a drama consisting of singing and dancing; a utensil used by the ancient Roman actors and singers for the purpose of augmenting the power of the voice.

Masonic Song. Song composed for and used in the ceremonials of the masonic fraternity.

Masque. (*Fre.*) A musical drama or operetta consisting of singing and dancing performed by characters in masks.

Masrakitha. (*Heb.*) A pneumatic instrument used by the ancient Hebrews, composed of pipes of various dimensions, fitted into a wooden chest open at the top, and stopped at the bottom with wood covered with a skin.

Mass. The communion service, or the consecration and oblation of the Host in the Roman Catholic church; a musical composition designed to be sung in connection with this service, consisting of five principal movements, the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

Mass Bell. A small bell, used in the service of the Romish church, to direct attention to the more solemn parts of the mass; the sacring bell.

Mass Book. The Missal, or Roman Catholic service book.

Mass, Canonical. A mass in which the various parts of the musical service of the church are followed in their regular course, or in strict canonical order.

Masser. The priest who celebrates the mass.

Masse Solennelle. (*Fre.*) Solemn mass.

Mass, High. The mass celebrated in Roman Catholic churches by the singing of the choristers, and with the assistance of a deacon and a sub-deacon; distinguished from low mass, in which prayers are rehearsed without singing.

Mässig. (*Ger.*) Moderately.

Mässig Geschwind. (*Ger.*) Moderately playful.

Mässig Langsam. (*Ger.*) Moderately slow.

Mässig Schnell. (*Ger.*) Moderately fast and animated.

Massima. (*Ita.*) A term applied in ancient music to the longest species of note.

Mass, Short. A mass in which words are scarcely repeated.

Mass, Solemn. High mass.

Master. One eminently skilled in music; a teacher.

Master, Ballet. One who superintends the rehearsals and performances of the ballet.

Master, Choir. A chorister; one who leads or conducts a choir.

Master-chord. The chief chord.

Master, Music. A teacher of the principles of music and the manner of its performance.

Master Note. The key note.

Master of Song. In remote times, the person appointed to teach the children of the Chapel Royal to sing, and to perform on the organ.

Master-Singers. A class of poets who flourished in Germany during the fifteenth and part of the sixteenth centuries.

Master, Singing. One who teaches the art of vocalization.

Matachin. (*Spa.*) An old dance with swords and bucklers.

Matassins. (*Fre.*) A matachin dance; the dancers.

Materia Musica. (*Lat.*) Matters relating to music.

Matinare. (*Ita.*) To sing matins.

Matinata. (*Ita.*) A song for the morning; a serenade.

Matinatore. (*Ita.*) A morning serenader.

Matinee. (*Fre.*) A musical entertainment given in the early part of the day; a morning concert.

Matinee Musicale. (*Fre.*) A morning concert.

Matines. (*Fre.*) Matins.

Matins. (*Fre.*) The early morning service in convents and Catholic churches; morning worship, prayers or songs.

Mattutino delle Tenebre. (*Ita.*) The service of the *Tenebræ*.

Maultrommel. (*Ger.*) A Jewsharp.

Maxima. (*Lat.*) A large; the longest note formerly used in music, being equal to two longs four breves, or eight semi-breves, &c. (12).

Maxime. (*Fre.*) A maxima.

Maximum Immetatum. (*Lat.*) The great system among the ancients, consisting of four tetrachords, three conjoint, and one disjoint, and the chord named *proslambanomenos*.

Maximus, Bob. A full peal upon twelve bells, comprising 479,001,600 changes.

Maytinario. (*Spa.*) A book of matins.

Maytines. (*Spa.*) Matins.

Maz. An abbreviation of *Mazurka*.

Mazurka. (*Ita.*) A quick Polish dance

in $\frac{3}{8}$ time, having a peculiar rhythmic construction, similar to that of the polacca.

M. B. The initials of *Musicæ Baccalaureus*, Bachelor of Music.

Mch. An abbreviation of *March*.

M. D. The initials of *Main Droit*, the right hand.

Mean. A term formerly applied to the tenor or medium part in compositions for several voices, male and female.

Mean Clef. Tenor clef (49).

Mean, Harmonical. The third in the harmonic triad.

Mean Parts. The middle parts.

Mean Proportion. The second of any three proportions; the tenor parts.

Measure. The division of time by which the air and movement of music are regulated; the space between two bar lines on the staff (5); the interval between the steps in dancing corresponding with the interval between the notes in the music; in poetry, the manner of ordering and combining the quantities, or the long and short syllables; metre; rhythm.

Measure Accent. The regular alternation of strong and weak parts in a measure.

Measure, Binary. Twofold measure; double measure.

Measure, Common. A measure having an equal number of parts in a bar.

Measured Melody. A term applicable to all music in which the length of its tones is regulated by standard rules of time.

Measured Music. Music in parts of dissimilar motion.

Measure, Four-Eighth. A measure containing the value of four eighth notes, marked $\frac{4}{8}$.

Measure, Fourfold. A measure of four equal parts.

Measure, Four-Half. A measure containing four half notes, or their equivalent, marked $\frac{4}{2}$.

Measure, Four-Quarter. A measure containing four quarter notes, or their equivalent, marked $\frac{4}{4}$, or C.

Measure, Imperfect. A designation once applied to twofold measure.

Measure, Nine-Eighth. A measure containing nine eighth notes, or their equivalent, marked $\frac{9}{8}$.

Measure Note. The note which in itself occupies a measure.

Measure Number. The leading number in any species of measure.

Measure, Passy. An old, stately kind of dance; a cinque pace.

Measure, Six-Eighth. A measure con-

taining six eighth notes, or their equivalent, marked $\frac{6}{8}$.

Measure, Sixfold. A measure consisting of two trochees, or musical feet, each formed of an accented and unaccented note; a measure of six equal parts.

Measure, Six-Quarter. A measure containing the value of six quarter notes, marked $\frac{6}{4}$.

Measure, Ternary. A threefold measure; triple time.

Measure, Three-Eighth. A measure containing the value of three eighth notes, marked $\frac{3}{8}$.

Measure, Threefold. A measure divided into three equal parts.

Measure, Three-Half. A measure containing the value of three half notes, marked $\frac{3}{2}$.

Measure, Three-Quarter. A measure containing the value of three quarter notes, marked $\frac{3}{4}$.

Measure, Twelve-Eighth. A measure containing twelve eighth notes, or their equivalent, marked $\frac{12}{8}$.

Measure, Two-Eighth. A measure containing the value of two eighth notes, marked $\frac{2}{8}$.

Measure, Twofold. A measure of two equal parts.

Measure, Two-Half. A measure containing the value of two half notes, marked $\frac{2}{2}$, or C.

Measure, Two-Quarter. A measure containing the value of two quarter notes, marked $\frac{2}{4}$.

Mechanical Instruments. Instruments which produce tunes by means of cranks, springs, weights, or other mechanical contrivances.

Mechanically. A word applicable to a spiritless style of playing; a performance without design; by the force of habit.

Medesimo. (*Ita.*) The same.

Medesimo Tempo. (*Ita.*) In the same time.

Mediant. The third above the key note, so named because it divides the interval between the tonic and dominant into two thirds.

Mediante. (*Fre.*) The mediant, or third note of the scale.

Meditatio. (*Lat.*) The middle of a chant; the sound which terminates the first part of a verse in the psalms.

Medius Harmonicus. (*Lat.*) The third or middle note of the fundamental common chord.

Medley. An assemblage of detached parts or passages of different well-known songs, so arranged that the latter words of the

line of one part connect with the beginning of that of another song; among the ancient Greeks, that part of the *melopœia* which consisted of the proper intermixture of the modes and genera.

Megalophonous. (*Grk.*) Having a loud voice.

Mehr. (*Ger.*) More.

Mehrtimmig. (*Ger.*) For several voices.

Meistersang. (*Ger.*) Masterly singing; chief song; song of a minstrel.

Meistersänger. (*Ger.*) Master singer; minstrel.

Meisterstück. (*Ger.*) Masterpiece.

Mel. An abbreviation of *Melodeon*.

Melange. (*Fre.*) A composition founded on several favorite airs; a medley.

Meleket. (*Aby.*) An Abyssinian trumpet, formed of a hollow cane half an inch in diameter, and five feet four inches in length.

Melic. Relating to song; lyric; tuneful; melodious.

Melisma. Figured melody.

Mellifluous. Smooth; very melodious; sweetly flowing.

Mellow. Applied to a sound that is soft and unusually sweet and melodious.

Mellowness. A soft, dulcet style of composition or performance.

Melodeon. A reed instrument having a key board like that of a *pianoforte*. It is supplied with wind by a bellows worked with the feet of the performer.

Melodeon, Double Reed. A melodeon having two sets of reeds.

Melodeon, Organ. A melodeon having a register of stops similar to those of an organ.

Melodia. (*Ita.*) Melody.

Melodical Modulation. A change from one key to another, produced by the result of successive melodic intervals.

Melodie. Relating to, containing, or composed of melody.

Melodica. An instrument invented by Stein, at Augsburg, similar to the *pianoforte*.

Melodic Language. The language of song; an expression of ideas by a melodious arrangement of simple sounds.

Melodic Modulation. A change from one key to another; melodial modulation.

Melodies. Forms of study relating to the general nature of melody; that department of elementary instruction in vocal music which relates to the tones considered in their different degrees of pitch.

Melodie Step. The movement or progression of a voice or part from any one tone to the next following tone.

Melodie. (*Fre.*) Melody.

Melodies, Authentic. Melodies having their principal notes between the key note and its octave.

Melodies, Ethiopian. Melodies originating with the negroes of the Southern States, or in imitation of them, and adapted to words illustrating, in a certain degree, their life and customs.

Melodies, Hibernian. The songs and melodies of Ireland.

Melodies, Plagal. Melodies having their principal notes lying between the fifth of the key and its octave or twelfth.

Melodieuſe. (*Fre.*) Melodious; well tuned.

Melodieuſement. (*Fre.*) Melodiously; harmoniously.

Melodieux. (*Fre.*) Having melody; musical; harmonious.

Melodiosa. (*Ita.*) Melodious; musical.

Melodioso. (*Ita.* and *Spa.*) Melodious; musical.

Melodious. A term applied to any pleasing succession of sounds given in time and measure; also, to a clear-toned voice.

Melodious Bass. The bass chantante; the singing bass.

Melodiously. In a melodious, musical manner; sweet sounding.

Melodiousness. The quality of being melodious; sweetness of sound; musicalness.

Melodiosamente. (*Ita.*) Harmoniously, or in just melody; melodiously.

Melodist. A composer or singer of melodies.

Melodista. (*Ita.* and *Spa.*) Melodist.

Melodiste. (*Fre.*) Melodist.

Melodium Organ. A melodeon having a register of stops similar to the organ.

Melodize. To form such a succession of sounds as shall by due execution produce an agreeable effect.

Melodrama. A species of drama in which descriptive instrumental music is introduced between the remarks of the actors, and sometimes accompanies the speaking, differing from the opera in the fact that the performers do not sing their parts, but recite them.

Melodramatic Music. Music intended to accompany a melodrama.

Melodramatist. One skilled in melodramas, or who prepares them.

Melodrame. (*Fre.*) A melodrama.

Melodramma. (*Ita.*) Melodrama.

Melody. A series of simple sounds, so arranged as to produce a varied and agreeable effect on the ear; the particular air or tune of a musical composition.

Melody, Chromatic. A melody consisting of a series of tones moving by chromatic intervals.

Melody, Dance. Any melody suitable for a dance.

Melody, Diatonic. A melody in which no tones are used foreign to the key.

Melody, Leading. The principal part of a composition containing several parts.

Melody, Measured. A term applied to all music in which the length of the tones is regulated by standard rules of time.

Melody, Shout. A shout song.

Melody, Sphere. The harmony supposed by the ancients to result from the orderly motion of the heavenly bodies.

Melographic Piano. A piano invented in 1827, connected with which was a clock movement by which the improvisation of a composer was recorded.

Melologue. A combination of recitative and music.

Melomane. (*Fre.*) Music-mad.

Meloplaste. An instrument for teaching vocal music, from a staff, without either clefs or notes.

Melopœia. The art of composing melody; the rules of composition; melody.

Melopomenos. (*Grk.*) Vocal melody.

Melos. (*Grk.*) A term applied by the ancients to the sweetness of any melody, or to that quality or character by which a melody was rendered agreeable.

Melpomene. (*Lat.*) The songstress; one of the nine Muses.

Members, Mensural. Notes of less value than the mensural parts indicated by the mensural signature.

Meme. (*Fre.*) The same.

Meme Mouvement. (*Fre.*) In the same time.

Men. An abbreviation of *Meno*.

Men. Allegro. (*Ita.*) Less quick.

Menestral. (*Spa.*) Minstrel.

Menestralde. (*Fre.*) The general name of a company of minstrels, established by the successors of Philip Augustus of France.

Menestrel. (*Por.*) Minstrel.

Menetrier. (*Fre.*) A minstrel.

Meno. (*Ita.*) Less.

Meno Allegro. (*Ita.*) Less quick.

Meno Forte. (*Ita.*) Less strong.

Meno Mosso. (*Ita.*) Slower.

Men. Piano. (*Ita.*) Less soft.

Men. Presto. (*Ita.*) Less rapid.

Men, Singing. A name formerly given to the gentlemen of English cathedral choirs.

Mensur. (*Ger.*) Measure.

Mensural Members. Notes of less value than the mensural parts indicated at the beginning of a piece.

Mensural Signature. Fractions at the beginning of a composition, corresponding to the rhythmical names of notes, for the purpose of indicating the time or measure (62).

Menuet. (*Fre.*) Minuet.

Men. Vivo. (*Ita.*) Less spirit.

Mercurian Lyre. One of the earliest of

musical instruments, formed of the shell of a tortoise, and having seven strings.

Mereket. (*Aby.*) A trumpet used in Abyssinia.

Mesaullei. (*Grk.*) Pieces performed between the divisions of the Greek drama.

Mesaulion. (*Grk.*) Symphonies or ritornelli.

Mescal. (*Tur.*) A Turkish instrument, composed of twenty-three cane pipes of unequal length, each of which gives three different sounds, from the manner of blowing it.

Mescolanza. (*Grk.*) A combination of secular and ecclesiastical music.

Mescolamento. (*Grk.*) Rules for arranging sounds of a melody to keep the voice or instrument within a certain compass.

Mese. (*Grk.*) A name given by the Greeks to the central string of the lyre, but more commonly denoting the sound which was the centre of their system of tetrachords.

Mesochori. (*Grk.*) Musicians among the ancients who presided at public performances, and directed the time by beating with their feet, on which they wore wooden clogs, called *crupezia*.

Mesoides. (*Grk.*) A kind of melopœia in the ancient system of music, the sounds of which were chiefly confined to the middle chords.

Mesolabe. (*Grk.*) An instrument for dividing an interval into equal parts.

Meson. (*Grk.*) The middle,—a term applied by the ancient Greeks to the second of their tetrachords.

Mesonycticon. (*Grk.*) Midnight singing of the early Christians.

Mesopycni. (*Grk.*) The second sound in each tetrachord of the ancient Greek system of music.

Messa. (*Ita., Swe., Ice.*) A mass.

Messa Concertata. (*Ita.*) A concerted mass.

Messa da Requie. (*Ita.*) A requiem mass.

Messa di Voce. (*Ita.*) A swelling and diminishing of the voice on a long-holding note.

Messale. (*Ita.*) The Missal; mass book.

Messbuch. (*Ger.*) Mass book.

Messe. (*Fre., Dut., Ger., Dan.*) A mass.

Messe Brevi. (*Fre.*) A short mass.

Messe Concertate. (*Fre.*) A mass in which recitatives are intermixed with choruses.

Messe di Cappella. (*Ita.*) Masses sung by the grand chorus.

Messe Haute. (*Fre.*) Grand mass; high mass.

Messe per gli Desonti. (*Ita.*) A mass for the dead.

Mesto. (*Ita.*) Mournfully; sadly; pathetically.

Mestoso. (*Ita.*) Sadly; pensively.

Measure. (*Fre.*) The bar or measure.

Mesure a Deux Temps. (*Fre.*) Common time.

Mesure, Demi. (*Fre.*) Half measure.

Mesure, Trois Temps. (*Fre.*) Triple time.

Mesymnicum. (*Grk.*) In ancient poetry, a repetition at the end of a stanza; a refrain.

Met. An abbreviation of *Metronome*.

Metal. (*Spa.*) Strength; compass of the voice.

Metallico. (*Ita.*) Of a metallic quality.

Meter. Metre.

Method. A course of instruction; a systemized course of execution; classification; system.

Methodo. (*Fre.*) Method.

Metodo. (*Ita.*) Method.

Metotus. The third of the four parts into which vocal music was formerly divided.

Metre. Measure; the arrangement of the syllables of verse and the notes of music.

Metre, Common. A stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 8, 6, 8, 6.

Metre, Common Hallelujah. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 8, 6, 8, 6, 8, 8.

Metre, Common Particular. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 8, 8, 6, 8, 8, 6.

Metre, Eights. A metre designated thus, 8s, consisting of a stanza of four lines in anapestic measure, each line containing eight syllables.

Metre, Eights and Four. A metre designated thus, 8s & 4, consisting of a stanza of five lines in iambic measure, the syllables of each being in number and order as follows: 8, 8, 8, 8, 4; or of eight lines in trochaic measure, as follows: 8, 4, 8, 4, 8, 8, 8, 4.

Metre, Eights and Nines. A metre designated thus, 8s & 9s, consisting of a stanza of eight lines in anapestic measure, the syllables of each being in number and order as follows: 8, 9, 8, 9, 8, 9, 8, 9.

Metre, Eights and Sevens. A metre designated thus, 8s & 7s, consisting of a stanza of four lines in trochaic measure, the syllables of each being in number and order as follows: 8, 7, 8, 7.

Metre, Eights and Sixes. A metre designated thus, 8s & 6s, consisting of a stanza of five lines in iambic measure, the syllables of each being in number and order as follows: 8, 6, 8, 8, 6; or 8, 8, 6, 8, 8.

Metre, Eights, Sevens, and Four. A metre designated thus, 8s, 7s, & 4, con-

sisting of a stanza of six lines in trochaic measure, the syllables of each being in number and order as follows: 8, 7, 8, 7, 4, 7.

Metre, Eights, Sixes, and Eights. A metre designated thus, 8s, 6s, & 8s, consisting of a stanza of eight lines in iambic measure, the syllables of each being in number and order as follows: 8, 6, 8, 6, 8, 8, 8, 6.

Metre, Eight, Threes, and Six. A metre designated thus, 8, 3s, & 6, consisting of a stanza of four lines in trochaic measure, the syllables of each being in number and order as follows: 8, 3, 3, 6.

Metre, Elevens. A metre designated thus, 11s, consisting of a stanza of four lines in anapestic measure, each line containing eleven syllables.

Metre, Elevens and Eights. A metre designated thus, 11s & 8s, consisting of a stanza of four lines in iambic or anapestic measure, the syllables of each being in number and order as follows: 11, 8, 11, 8.

Metre, Elevens and Tens. A metre designated thus, 11s & 10s, consisting of a stanza of four lines in dactylic measure, the syllables of each being in number and order as follows: 11, 10, 11, 10.

Metre, Fives and Eights. A metre designated thus, 5s & 8s, consisting of a stanza of six lines in anapestic measure, the syllables of each being in number and order as follows: 5, 5, 8, 5, 5, 8.

Metre, Fives and Sixes. A metre designated thus, 5s & 6s, consisting of a stanza of eight lines in anapestic measure, the syllables of each being in number and order as follows: 5, 5, 5, 5, 6, 5, 6, 5.

Metre, Fives, Elevens, and Sixes. A metre designated thus, 5s, 11s, & 6s, consisting of a stanza of eight lines in anapestic measure, the syllables of each being in number and order as follows: 5, 5, 5, 11, 6, 6, 6, 6.

Metre, Fours and Sixes. A metre designated thus, 4s & 6s, consisting of a stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 4, 6, 4, 6.

Metre, Hallelujah. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 6, 6, 8, 8.

Metre, Long. A stanza of four lines in iambic measure, each line containing eight syllables.

Metre, Long Particular. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 8, 8, 8, 8, 8, 8.

Metre, Sevens. A stanza of four lines in trochaic measure, each line containing seven syllables.

Metre, Sevens and Eights. A metre designated thus, 7s & 8s, consisting of a stanza of eight lines in trochaic measure, the syllables of each being in number and order as follows: 7, 8, 7, 8, 8, 8, 8, 8.

Metre, Sevens and Five. A metre designated thus, 7s & 5, consisting of a stanza of four lines in trochaic measure, the syllables of each being in number and order as follows: 7, 7, 7, 5.

Metre, Sevens and Fives. A metre designated thus, 7s & 5s, consisting of a stanza of eight lines in trochaic measure, the syllables of each being in number and order as follows: 7, 5, 7, 5, 7, 5, 7, 5; or 7, 7, 7, 5, 7, 7, 5; or a stanza of four lines, as follows: 7, 5, 7, 5.

Metre, Sevens and Sixes. A metre designated thus, 7s & 6s consisting of a stanza of eight lines in trochaic and iambic measure, the syllables of each being in number and order as follows: 7, 6, 7, 6, 7, 7, 6; or in iambic only as follows: 7, 6, 7, 6, 7, 6, 7, 6.

Metre, Sevens, Eight, and Seven. A metre designated thus, 7s, 8, & 7, consisting of a stanza of eight lines, the syllables of each being in number and order as follows: 7, 7, 8, 7, 7, 7, 8, 7.

Metre, Sevens, Sixes, and Eight. A metre designated thus, 7s, 6s, & 8, consisting of a stanza of eight lines in trochaic and iambic measure, the syllables of each being in number and order as follows: 7, 6, 7, 6, 8, 7, 7, 6; or of four lines, as follows: 7, 6, 8, 6.

Metre, Short. A stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 8, 6.

Metre, Short Particular. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 8, 6, 6, 8.

Metre, Sixes. A metre designated thus, 6s, consisting of a stanza of eight lines of six syllables each, in iambic measure.

Metre, Sixes and Fives. A metre designated thus, 6s & 5s, consisting of a stanza of eight lines, in iambic or trochaic measure, the syllables of each being in number and order as follows: 6, 5, 6, 5, 6, 5, 6, 5.

Metre, Sixes and Four. A metre designated thus, 6s & 4, consisting of a stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 6, 4.

Metre, Sixes and Fours. A metre designated thus, 6s & 4s, consisting of a stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 4, 6, 6, 4.

Metre, Sixes and Tens. A metre designated thus, 6s & 10s, consisting of a stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 10, 6, 6, 10.

Metre, Sixes, Sevens, and Eights. A metre designated thus, 6s, 7s, & 8s, consisting of a stanza of eight lines in iambic measure, the syllables of each being in number and order as follows: 6, 7, 8, 7, 6, 7, 8, 7.

Metre, Tens. A metre designated thus,

10s, consisting of a stanza of four lines in iambic measure, each line containing ten syllables.

Metre, Tens and Elevens. A metre designated thus, 10s & 11s, consisting of a stanza of four lines in anapestic measure, the syllables of each being in number and order as follows: 10, 10, 11, 11; or of six lines in iambic measure, as follows: 10, 10, 10, 10, 11, 11.

Metre, Twelves. A metre designated thus, 12s, consisting of a stanza of four lines in anapestic measure, each line containing twelve syllables.

Metre, Twelves and Elevens. A metre designated thus, 12s & 11s, consisting of a stanza of four lines in anapestic measure, the syllables of each being in number and order as follows: 12, 11, 12, 11.

Metre, Twelves, Eleven, and Eight. A metre designated thus, 12s, 11, & 8, consisting of a stanza of four lines in anapestic measure, the syllables of each being in number and order as follows: 12, 11, 12, 8.

Metrie. The measure adopted in poetry and music; noting a measurement of volumes.

Metrical. A term applied to phrases which are directly, or alternately, regular and equal in their lengths.

Metrical Accentuation. An elevation of the voice accompanied by the ictus, or stroke of the foot, marking it.

Metrically. In a metrical manner; according to poetic rules.

Metrik. (*Ger.*) Metrical art.

Metrisch. (*Ger.*) Metrical.

Metro. (*Ita. and Spa.*) Metre; verse.

Metrometer. (*Ger.*) A metronome.

Metrometro. (*Ita.*) A metronome.

Metron. (*Fre.*) Beating time.

Metronome. An instrument for indicating the exact time of a musical piece, by means of a pendulum moved by clock work, which may be shortened or lengthened at pleasure.

Metronome, Bell. A metronome with the addition of a small bell, which strikes at the commencement of each bar.

Metronome, Pocket. A metronome of the size and form of a watch, on one side of which is marked the number of vibrations, and on the other the principal Italian musical terms.

Metronomic Marks. Figures appended to pieces of music, referring to corresponding figures on a metronome (130).

Metronomy. The measuring of time by means of a metronome or other instrument.

Metrum. (*Lat.*) The measure or time; metre.

Mette. (*Ger.*) Matins.

Mettere in Musica. (*Ita.*) To set to music.

Mettre d'Accord. (*Fre.*) To tune.
Mettre en Musique. (*Fre.*) To set to music.

Mettre en Repetition. (*Fre.*) To put into rehearsal.

Mez. An abbreviation of *Mezzo*.

Mez. F. An abbreviation of *Mezzo Forte*.

Mez. Pia. An abbreviation of *Mezzo Piano*.

Mezza. (*Ita.*) Medium; in the middle; half.

Mezza Bravura. (*Ita.*) A song of moderately difficult execution.

Mezza Forza. (*Ita.*) Middling force; moderately loud.

Mezza Manica. (*Ita.*) A word used in violin music to indicate a half shift.

Mezzana. (*Ita.*) The middle string of a lute.

Mezza Voce. (*Ita.*) With a moderate strength of tone and in a delicate manner; with a medium fulness of sound.

Mezzo. (*Ita.*) Half; middle; mean; in music, for a grand piano denoting that the pedal is to be used, avoiding one of the sets of strings.

Mezzo Carattere. (*Ita.*) An expression applied to songs of a middle character, such as are neither insipidly plain nor highly ornamental.

Mezzo Forte. (*Ita.*) Rather loud.

Mezzo Piano. (*Ita.*) Rather soft.

Mezzo Soprano. (*Ita.*) A species of female voice holding a middle position between soprano and alto; a person having such a voice.

Mezzo Soprano Clef. The C clef when placed on the second line of the staff, occurring in old church music, or madrigals, where it was used in the notation of the part intended for a second or lower ble voice, called in Italian a mezzo soprano. The treble or soprano clef now supplies its place (32).

Mezzo Tenore. (*Ita.*) Half tenor.

Mezzo Tuono. (*Ita.*) A semitone.

Mezzo Voce. (*Ita.*) In a subdued tone.

M. F. The initials of *Mezzo Forte*, or *Mezza Forza*.

M. G. The initials of *Main Gauche*.

MI. (*Ita.*) A syllable used in solfaing to designate E, or the third note of the major scale.

MI Contra Fa. (*Ita.*) Terms applied by ancient theorists to all false relations between the notes of one chord as compared with the notes of that which immediately preceded or followed it.

Microcæstic. An instrument to increase the intensity of feeble sounds, and assist in hearing.

Microfono. (*Spa.*) An instrument used for the purpose of augmenting sound.

Microphone. An instrument for the

augmentation of small sound; a microcæstic.

Microphonics. The art or science of increasing the intensity of sounds.

Midday Song. A song among the Saxon ecclesiastics intended to be sung at noon.

Middle Parts. Any parts that lie between the two outside ones.

Middle Voices. A term applied to those singers who execute the tenor and alto.

Midnight Song. A song among the Saxon ecclesiastics designed to be sung at midnight.

Mignon. (*Fre.*) Favorite.

Militaire, A la. (*Fre.*) In a martial style.

Militarmente. (*Ita.*) In a military style.

Military Music. Music intended for the army or navy; marches, quicksteps, &c.

Milote. (*Spa.*) An Indian dance.

Mi Majeur. (*Fre.*) E major.

Mimes. Singing mimics, whose songs and gestures were once in great repute.

Mi Mineur. (*Fre.*) E minor.

Min. An abbreviation of *Minore* and *Minor*.

Minaccioso. (*Ita.*) In a menacing manner.

Minagughnim. (*Heb.*) A pulsatile instrument used by the Hebrews, consisting of a square table of wood furnished with a handle. Over the table was stretched an iron chain, or hempen cord, passing through balls of wood or brass, which, striking against the table, produced a clear sound heard at a great distance.

Minder. (*Ger.*) Minor.

Mineur. (*Fre.*) Minor, in relation to keys and intervals.

Minim. A half note the duration of which is equal to one half of the semibreve; two quarter notes or crotchets (16); a little song or poem.

Minima. (*Ita.* and *Spa.*) Minim (16).

Minime. (*Fre.*) A minim (16).

Minim Rest. Half-note rest (28).

Ministrellus. (*Lat.*) Harpist.

Ministril. (*Spa.*) A minstrel.

Ministriles. (*Spa.*) Wind instruments.

Minnelieder. (*Ger.*) Songs of the minnesanger.

Minnesanger. (*Ger.*) The troubadours of Germany.

Minnesinger. (*Ger.*) A love singer: one of the ancient German lyric poets and musicians.

Minnim. (*Heb.*) The strings of an instrument.

Minor. An interval half a tone less than the major of the same denomination; less by a semitone.

Minor Canons. Certain clergymen of the church of England, who occasionally assist in the performance of the service and anthem.

Minor Diatonic Scale. That in which the semitones fall between the second and third and seventh and eighth in ascending, and between the fifth and sixth and second and third in descending.

Minore. (*Ita.*) Minor.

Minor Key. A key having its third at the distance of three semitones from the tonic.

Minor Mode. That of the only two modes recognized in modern music in which the third degree of the scale from the tonic forms the interval of a minor third.

Minor Second. An interval of conjoint degree consisting of five commas.

Minor Semibreve. A note among the ancients having the value of one third of a breve.

Minor Semitone. A semitone standing on the same grade with the fundamental note.

Minor Seventh. A dissonant interval composed of four tones (three majors and one minor) and two major semitones.

Minor Sixth. A consonant sixth composed of three tones and two semitones major.

Minor Tactus. With the ancients, the act of beating a time consisting of a semitone in a bar.

Minor Third. A consonant third consisting of a tone and a half.

Minor Threefold Chord. A threefold chord having the interval of a small third between its fundamental tone and its third.

Minor Time. With the ancients, the time of the reversed C, thus: C .

Minor Tone. An interval between two sounds, the ratio of which is as nine to ten, resulting from the difference of the minor third to the fourth.

Minor, Tonic. A minor scale having the same key note as its relative major.

Minor Triad. A union of any sound with its minor third and perfect fifth.

Minstrels. Poet-musicians of the tenth and eleventh centuries, whose profession it was to go from place to place singing panegyric songs and verses on their occasional benefactors, accompanying themselves on the harp, viol, or other instrument; a bard; a singer and harper; a musician.

Minstrels, Ethiopian. Companies of vocalists, who, with blackened faces and hands, and grotesquely attired, give public entertainments, consisting of negro songs, jokes, conundrums, dances, &c., accompanied with violins, banjos, castanets, &c.

Minstrel, Squire. A title formerly given to a professional minstrel, a character combining the offices of poet, singer, and musician.

Minstrely. The performance of a minstrel; instruments used by minstrels; in-

strumental harmony; a company of musicians or minstrels; a general name for the national songs of a people.

Minue. (*Spa.*) A minuet.

Minuet. A slow, graceful dance; a tune or air in $\frac{3}{4}$ time to regulate the movements of the dance; a movement of a quicker time formerly used as the conclusion of overtures, sonatas, &c.

Minuetten. (*Ger.*) Minuets.

Minuetto. (*Ita.*) A minuet.

Minuetto Alternativo. (*Ita.*) Alternately perform the minuet and trio.

Minuge. (*Ita.*) Strings of instruments; catgut.

Minum. A little song or poem; a note of slow time, containing two crotchets; a minim.

Minute Bell. A bell sounded regularly at intervals of one minute.

Miring. (*Jav.*) Music of the Javanese, designed to accompany theatrical representations.

Mirliton. (*Fre.*) A reed pipe.

Misa. (*Spa.*) Mass.

Misa del Gallo. (*Spa.*) Midnight mass.

Misch-Masch. (*Teu.*) A pot-pourri; a medley.

Miserere. (*Lat.*) Have mercy; a psalm of supplication; a musical composition adapted to the 51st Psalm.

Misericord. A misereere; a composition used in Catholic churches; a seat in a choir stall.

Misericordia. (*Lat.*) A small movable seat in the choir of a church; a misereere.

Mishrokitha. (*Cha.*) A flute; a pipe.

Miskin. A small bagpipe.

Missa. (*Lat.*) A mass.

Missa Brevis. (*Lat.*) A short mass.

Missa Canonica. (*Lat.*) Canonical mass.

Missal. Of or pertaining to the Roman Catholic mass book.

Missa Solemn. (*Lat.*) Solemn mass.

Missel. (*Fre.*) The Missal; mass book.

Missklingen. (*Ger.*) To sound amiss.

Misslaut. (*Ger.*) Unharmonious, discordant sound.

Misslauten. (*Ger.*) To sound inharmoniously.

Missound. To sound a note incorrectly.

Miss-Stimmen. (*Ger.*) To put out of tune.

Miss-Stimmig. (*Ger.*) Discordant; dissonant.

Miss-Stimming. (*Ger.*) Dissonance; discord.

Misterioso. (*Ita.*) In a mysterious manner.

Mistero, Con. (*Ita.*) With an air of mystery.

Mistio. (*Grk.*) An ancient Greek term for

- so arranging the sounds of a melody that the voice or instrument might be kept within a certain compass.
- Misto.** (*Grk.*) Mixed; a term given by the ancients to some of their modes.
- Mistune.** To tune incorrectly; to put out of tune.
- Mistuned.** Put out of tune.
- Misurato.** (*Ita.*) In measured or strict time.
- Mit.** (*Ger.*) With.
- Mit Abwechseln den Manualen.** (*Ger.*) Alternately from the choir to the great organ.
- Mit Begleitung.** (*Ger.*) With an accompaniment.
- Mit Einhalliger Stimme.** (*Ger.*) With one voice.
- Mit Gedämpfter Stimme.** (*Ger.*) With a voice moderately loud.
- Mit Gefühle.** (*Ger.*) With feeling and sentiment.
- Mit Keckheit Vorge Tragen.** (*Ger.*) With a bold and vigorous style of performance.
- Mit Klingendem Spiele.** (*Ger.*) With drums beating.
- Mitlauten.** (*Ger.*) To sound at the same time, or in common with.
- Mitleidsvoll.** (*Ger.*) Compassionate.
- Mit Sanften Stimmen.** (*Ger.*) With soft stops, — used in organ music.
- Mit Sang und Klang.** (*Ger.*) In the midst of vocal and instrumental music.
- Mit Starken Stimmen.** (*Ger.*) With loud stops, — used in organ music.
- Mittel-laut.** (*Ger.*) Middle sound.
- Mittelmässig.** (*Ger.*) Middling.
- Mittelstimmen.** (*Ger.*) The middle parts.
- Mit Volle Orgel.** (*Ger.*) With full organ.
- Mixed Cadence.** The triad on the subdominant followed by that on the dominant.
- Mixed Canon.** A canon of many parts, in which the parts begin at different intervals.
- Mixo-Lydian.** The name of one of the ancient modes; the Hyper-Dorian.
- Mixo-Lydian Sharp.** The Hyper-Ionian of the ancient Greek system.
- Mixture Stop.** An organ stop comprising two or more ranks of pipes, sounding shriller than the sesquialtera, and only designed to be used with that and other stops; the furniture stop.
- M. M.** The initials of Mæzel's Metronome.
- Mobile.** (*Grk.*) Name given by the Greeks to the two middle chords of each tetrachord.
- Mobiles Suoni.** (*Ita.*) Movable sounds; the second and third sounds of every tetrachord of the ancient system.
- Moeciganga.** (*Spa.*) A musical interlude.
- Mode.** In ancient music, the order of the sounds forming what is termed in modern language the scales; key; in modern music, the major and minor of the Δ tonic scale or series of tones.
- Mode, Doric.** The first of the authentic modes in the system of the ancient Greeks, employed on martial and religious occasions.
- Mode, Major.** One of the two modern modes; that in which the third from the key note is major.
- Mode, Minor.** That in which the third degree of the scale from the tonic forms the interval of a minor third.
- Mode, Orthian.** One of the ancient Greek musical modes; in the orthian style; quick and pleasing.
- Moderatamente.** (*Ita.*) Moderately.
- Moderatissimo.** In very moderate time.
- Moderato.** (*Ita.*) A time of a moderate degree of quickness.
- Moderato Assai, con Molto Sentimento.** (*Ita.*) A very moderate degree of movement, with much feeling.
- Moderazione, Con.** (*Ita.*) With a degree of quickness.
- Modere.** (*Fre.*) Moderate.
- Mode, Relative.** A relative key.
- Moderna, Alla.** (*Ita.*) In the modern style.
- Modern Music.** Music composed within the last century.
- Modes, Ancient.** The modes or scales of the ancient Greeks and Romans.
- Modes, Authentic.** Church modes the melody of which was confined within the tonic and its octave.
- Modes, Church.** The ancient modes called by the following names: Dorian, Phrygian, Lydian, Mixo-Lydian, Æolian, Ionian or Iastian.
- Modes, Ecclesiastical.** The ancient church modes.
- Modes, Irregular.** Modes running many degrees both above and below their octaves.
- Modes, Plagal.** Those modes in the Greek system whose tones reached from the dominant, or fifth, upwards to the octave and twelfth.
- Modestamente.** (*Ita.*) Modestly; quietly.
- Modification.** The temperament of the sounds of those instruments whose tones are fixed, which gives a greater degree of perfection to one key than another, and produces between them a characteristic difference, as in organs, pianofortes, and similar instruments.
- Modinha.** (*Por.*) A short Portuguese song.
- Mod^o.** An abbreviation of *Moderato*.
- Modo.** (*Spa.* and *Ita.*) A mode.

Modo Maggiore. (*Ita.*) The major mode.

Modo Maggiore Imperfetto. (*Ita.*) In ancient music, two lines across two spaces, showing that the large contained eight semibreves.

Modo Majore Perfetto. (*Ita.*) In ancient music, three lines across three spaces, and three others across two only, showing the large to contain three longs.

Modo Minore. (*Ita.*) The minor mode.

Modo Minore Imperfetto. (*Ita.*) In ancient music, a line drawn across two spaces, fixing the value of the long to two breves.

Modo Minore Perfetto. (*Ita.*) In ancient music, one line across three spaces, showing that the long contained three breves.

Mod'to. An abbreviation of *Moderato*.

Modular. (*Spa.*) To modulate; to sing with harmony and variety of sound.

Modulacion. (*Spa.*) Modulation.

Modulare. (*Ita.*) To modulate; tune.

Modulate. To rise or fall from one key to another; to execute vocal or instrumental music with due regard to a specific key.

Modulation. A transition from one key to another, brought about by the aid of one or more notes or harmonies which are common to the key left and to that which is arrived at; the art of inflecting the voice or any instrument musically and in an agreeable manner; the musical rise and fall of the voice or other sound.

Modulation, Abrupt. Sudden modulation into keys which are not closely related to the original key.

Modulation Deceptive. Any modulation by which the ear is deceived and led to an unexpected harmony.

Modulation, Enharmonic. A modulation produced by altering the notation of one or more intervals belonging to some characteristic chord, and thus changing the key and the harmony into which the chord would naturally have resolved.

Modulation, Extraneous. A modulation into some other than the original key and its relatives.

Modulation, Gradual. Modulation in which, before the modulating chord, some chord is taken which may be considered as belonging either to the key we are in or that which immediately follows it.

Modulation, Harmonic. A change in the harmony from one key to another.

Modulation, Melodial. A change from one key to another, produced by the result of successive melodic intervals.

Modulation, Melodic. A melodial modulation.

Modulation, Natural. The act of transition from one key to another, of which

the signature differs not more than one sharp or one flat.

Modulation, Note of. A note introducing a new key; usually applied to the leading note or sharp seventh of the key introduced.

Modulation, Passing. A form of modulation which leaves a key nearly as soon as entered upon.

Modulation, Protracted. A modulation, which, before passing to its natural harmony, moves to an intermediate one.

Modulation, Sudden. A form of modulation in which the modulating chord is preceded by one which is not doubtful.

Modulation, Transient. A passing modulation.

Modulator. He who, or that which, modulates or attunes; a tuner.

Modulatore. (*Ita.*) Singer; tuner.

Modulazione. (*Ita.*) Modulation.

Modulor. (*Lat.*) To modulate; to compose.

Modus. (*Lat.*) Mode.

Modus Æolius. (*Lat.*) The Æolic key.

Modus Dorius. (*Lat.*) Name given by the ancient Greeks to one of their modes or keys—the Doric.

Modus Ionius. (*Lat.*) One of the old Greek keys—the Ionic.

Modus Mixo-Lydian. (*Lat.*) The Mixo-Lydian key.

Modus Mixo-Phrygius. (*Lat.*) The Mixo-Phrygian key.

Modus Phrygius. (*Lat.*) The Phrygian mode.

Morologists. (*Grk.*) Professional mourners, whose office it was to accompany funeral processions, singing dirges.

Mohentanz. (*Ger.*) Moorish dance; morrice.

Moins. (*Fre.*) Less.

Moins lent que Largo. (*Fre.*) Less slow than *largo*.

Moll. (*Ger.*) Minor in relation to modes and keys.

Molle. (*Fre.*) Soft or sweet; a term signifying that the tone is a small second or half degree lower than its usual pitch.

Mollemente. (*Ita.*) Softly; effeminately.

Mollis. (*Lat.*) Soft.

Moloso. (*Spa.*) A foot of Latin verse, consisting of three long syllables; Molossic rhythm.

Molossic Rhythm. Three long, strongly accented syllables in succession.

Molossus. (*Grk.*) In Greek and Latin verse, a foot of three long syllables.

Molto. (*Ita.*) Very; extremely.

Molto Adagio. (*Ita.*) Extremely slow.

Molto Allegro. (*Ita.*) Very quick.

Molto Carattere, Con. (*Ita.*) With character and emphasis.

- Molto Mosso.** (*Ita.*) With quick emotion.
- Molto Passione, Con.** (*Ita.*) In a highly feeling and effective style; with passionate expression.
- Molto Sentimento, Con.** (*Ita.*) With much feeling and sentiment.
- Molto Sostenuto.** (*Ita.*) In a manner very much sustained.
- Molto Staccato con Grazia.** (*Ita.*) In staccato style, and with grace.
- Molto Vibrato.** (*Ita.*) Very violent or rapid.
- Molto Vivace.** (*Ita.*) Very lively.
- Molto Voce.** (*Ita.*) With full voice.
- Monacordia.** (*Spa.*) Monochord.
- Monaulos.** (*Grk.*) A species of single flute, of higher antiquity than the lyre. Its shape was crooked, something like that of a bull's horn.
- Mondinhas.** (*Por.*) Portuguese national songs, usually improvised.
- Monferina.** (*Ita.*) A very lively dance; a tune in $\frac{6}{8}$ time, to accompany the movements of the dance.
- Monochord.** (*Grk.*) An instrument with one string, for ascertaining and elucidating the mathematical relations of musical sounds.
- Monochord Pedal.** The one-stringed pedal.
- Monocorde.** (*Fre.*) On one string.
- Monocordo.** (*Ita.*) On one string.
- Monodia.** (*Ita.*) A monody.
- Monodic.** (*Ita.*) Resembling or possessing the nature of a monody.
- Monodica.** (*Ita.*) A melody for one voice; monody.
- Monodie.** (*Fre.*) A monody.
- Monodram.** (*Ger.*) A monodrame.
- Monodramma.** (*Ita.*) A musical drama in which only one actor appears; a monodrame.
- Monodrame.** A drama performed by a single individual.
- Monody.** A song or melody, expressive of grief, intended to be performed by a single voice; in ancient music, any composition designed for a single voice; a solo.
- Monologue.** A poem, song, or scene, written and composed for a single performer.
- Monomometer.** (*Grk.*) A rhythmical series consisting of but one meter.
- Monophonic.** (*Grk.*) Single-voiced; having but one part.
- Monophthongal.** Consisting of, or having, but one sound.
- Monopody.** (*Grk.*) A measure consisting of but a single foot.
- Monorhyme.** (*Grk.*) A composition in verse, in which all the lines end in the same rhyme.
- Monostich.** (*Grk.*) A composition consisting of one verse only.
- Monostrophic.** (*Grk.*) Having one strophe only; not varied in measure.
- Monosyllabic Verse.** A verse consisting of words of one syllable.
- Monotone.** The utterance of successive syllables on one unvaried key, or line of pitch.
- Monotonía.** (*Spa.*) Monotone; monotony.
- Monotonic.** (*Ger.*) Monotony.
- Monotono.** (*Spa.*) Monotonous.
- Monotonous.** A term applied to any instrument or voice lacking variety in cadence or inflection; a dull uniformity of sound.
- Monotony.** A wearisome sameness of sound; a continued repetition of the same tone or tones.
- Monta.** (*Spa.*) A trumpet signal for cavalry to mount.
- Montant.** (*Fre.*) Ascending.
- Montant de Cloche.** (*Fre.*) A belfry.
- Montre d'Orgue.** (*Fre.*) The range of pipes in the front of an organ.
- Mood.** Style or manner of composing or executing.
- Moorish Drum.** A tamborine.
- Moralizations.** Old Scotch puritanical songs.
- Moravian Music.** The music of the Moravian church, in which the congregation unite, the tune being an old German choral, to which the organist plays a varied accompaniment, introducing an interlude of a few chords between each line.
- Morbidezza, Con.** (*Ita.*) With excessive delicacy.
- Morceau.** (*Fre.*) A very choice and select musical composition or performance; a fine phrase or passage.
- Morceau d'Ensemble.** (*Fre.*) A piece harmonized for several voices.
- Mordante.** A mordente.
- Mordente.** (*Ita.*) A grace formed by alternating the principal note several times with the note above or below; a short shake (97, 98).
- Mordente, German.** An ornament consisting of the alternation of a tone with the next below it in such a way that the chief tone of the melody is in every instance the prominent one in the division of the measure.
- Mordente, Italian.** An ornament consisting of the alternation of a tone with the next tone above it.
- Mordente, Long.** The short mordente repeated; a mordente of four notes (96, 98).
- Mordente, Short.** A mordente comprising the note having the sign (95) over it, and that below to be played before the principal note (97).
- Morendo.** (*Ita.*) Gradually diminishing the sound of the voice or instrument till it dies away, and at the same time slackening the time.

Moresque. (*Fre.*) Morrice; a Moorish dance.

Morisco. A Moorish dance, or a dancer of it; the morris dance.

Morisco, Alla. (*Ita.*) In the Moorish style.

Morisk. (*Moo.*) The morris dance.

Mormoramento. (*Ita.*) A murmur; buzzing; purling; warbling.

Mormorando. (*Ita.*) With a gentle, murmuring sound.

Mormorare. (*Ita.*) To murmur or warble.

Morrice Dance. An old military Moorish dance, accompanied with the sound of bells and clashing of swords; the morris dance.

Morris. The morris dance.

Morris Dance. A dance formerly common in England, usually connected with pageants and processions, especially those of the May games, and performed with castanets, tambours, &c., by young men in loose frocks, with bells at their feet, and ribbons of various colors tied around their arms and flung across their shoulders.

Morriske Dance. The morris dance.

Mort. A tune sounded by huntsmen at the death of the game.

Mosso. (*Ita.*) Moved.

Mosso, Molto. (*Ita.*) In a quick, emotional style.

Mostra. (*Ita.*) A direct (114).

Mot. A note or brief strain on a hunting horn or bugle; an abbreviation of *Motet*.

Motet. A very ancient form of vocal music, consisting of elaborate compositions formed of several parts, the subjects of which were generally sacred; at the present time, any composition adapted to sacred words, in church style, that is not classed with masses or anthems.

Motette. (*Ger.*) A motet.

Motetten. (*Ger.*) Motets.

Motetti. (*Ita.*) Motets.

Motetto. (*Ita.*) A motet.

Motetto per Voci Sole. (*Ita.*) A motet for voices without accompaniment; a motet each part of which is for a single voice.

Motetus. (*Lat.*) A motet.

Motif. (*Fre.*) Motive; the subject, theme, or prominent passage.

Motion. The movement of voices or harmonic parts, of which there are three kinds, direct, contrary, and oblique. The first refers to two parts having a similar movement, the second to parts moving in opposite directions, the third to where one part ascends or descends while the other remains stationary.

Motion, Contrary. The movement of one part in an opposite direction to another.

Motion, Direct. Parallel or similar mo-

tion; the movement of two or more parts in harmony in the same direction.

Motion, Oblique. The relative motion between two parts when one ascends or descends while the other remains stationary.

Motion, Regular. A similar motion.

Motion, Similar. A motion in which two or more parts always ascend or descend at the same time.

Motive. Notes forming the basis of a composition, and brought into prominence at various times through the whole; the characteristic and predominant passage of an air; the theme or subject of a composition.

Motivi. (*Ita.*) The themes of a composition.

Motivo. (*Ita., Spa., and Por.*) The subject or prominent passage of a musical composition.

Moto. (*Ita.*) Movement; manner of movement; an increased rapidity of movement.

Moto Accelerato. (*Ita.*) Accelerated motion.

Moto Contrario. (*Ita.*) In contrary movement; a term used in counterpoint to imply that one part moves in an opposite direction to another.

Moto Obliquo. (*Ita.*) Oblique motion.

Moto Retto. (*Ita.*) Direct motion.

Motteggiando. (*Ita.*) Jeeringly; jocosely.

Motus. (*Lat.*) Motion; movement.

Motus Contrarius. (*Lat.*) Contrary movement.

Motus Obliquus. (*Lat.*) Oblique movement.

Motus Rectus. (*Lat.*) Similar or direct movement.

Mougik. (*Rus.*) Music.

Mouthed, Full. Possessing a full or strong voice.

Mouthing. The utterance of words in singing with an affected fullness of sound.

Mouth Organ. The shepherd's pipe; the Pandean pipes.

Mouth-piece. An appendage of a trumpet or similar instrument to which the mouth is applied while performing.

Mouvement. (*Fre.*) Time; movement.

Mouvement de L'Archet. (*Fre.*) Bowing; movement of the bow.

Movable Lever. A lever connecting the draw stops with the sliders in an organ.

Movement. A single strain of music, or any part of a composition comprehended under the same measure or time.

Movement, Organ. A system of levers with their appendages, called trackers, rollers, roller-board, &c., in an organ, which serves to transmit the action of the keys to the wind-chest, pallets, and sound-board.

Movimento. (*Ita.*) Time; movement.

Movimento Contrario. (*Ita.*) A contrary movement.

M. P. The initials of *Mezzo Piano*.

M. S. The initials of *Mano Sinistra*.

Mu. A syllable applied to the fourth note of the Hindoo scale in solfaing.

Muance. (*Fre.*) A division in music; change of a note.

Muddhum. (*Hin.*) The name of the fourth note in the Hindoo musical scale.

Muet. (*Fre.*) Mute.

Muff. (*Ger.*) Sound like barking.

Muffled Drums. Drums having national flags wound around them for the purpose of deadening their sound on funeral occasions.

Muffled Tones. Tones produced on a guitar by laying the fingers, or the palm of the hand, against the strings just played, after allowing them to vibrate their written value; deadened tones.

Multisonous. (*Lat.*) Having many sounds; loud sounding.

Mumble. To utter with a low, inarticulate voice.

Mundane Music. One of the divisions in which the ancients classed music, being that emanating from terrestrial bodies and their motions.

Mundrica. (*Hin.*) The third of the Srootis into which the first note of the Hindoo scale is divided.

Mundstuck. (*Ger.*) Mouth-piece; embouchure; reed.

Mundutee. (*Hin.*) The first of the Srootis into which the dhyvut, or sixth note of the Hindoo scale, is divided.

Munterkeit. (*Ger.*) Sprightliness.

Murmeln. (*Ger.*) To murmur.

Murmeln. (*Ger.*) Murmuring.

Murmugear. (*Spa.*) To murmur; to utter in a low voice.

Murmur. A low, confused, indistinct sound.

Mus. An abbreviation of *Music*, *Musician*.

Musa. (*Lat.*) A muse.

Musars. Itinerant musicians who performed on the musette.

Mus. Bac. An abbreviation of *Bachelor in Music*.

Mus. Doc. An abbreviation of *Doctor in Music*.

Muse. Name originally given to the muzzle or tube of the bagpipe; in Greek mythology, one of the nine fabled goddesses presiding over art, literature, or music.

Muses. In mythology, the nine sister goddesses supposed to preside over the liberal arts.

Musetta. (*Ita.*) A musette.

Musette. A small bagpipe formerly in use, having a soft and sweet tone; an air adapted to the musette, generally written

in common time, and of a rustic character; a dance of similar style.

Music. A succession of sounds combined and regulated by the laws of melody and rhythm; a science which teaches the properties, dependencies, and relations of melodious sounds.

Musica. (*Lat.*) Music.

Musica Antiqua. (*Lat.*) Ancient music; a term applied to the music of the Greeks and Romans to the eleventh century.

Musica Arithmetica. (*Lat.*) That part of musical science which considers sounds by the help of numbers.

Musica, Ars. (*Lat.*) The art of music.

Musica Artificialis. (*Lat.*) Music that is not performed by the natural organs of the voice, but by instruments.

Musica Attiva. (*Ita.*) That part of musical science which regards only the execution, without considering the reasons or cause of the good effect of such execution.

Musica Choraica. (*Lat.*) Dancing music.

Musica Choralis. (*Lat.*) The music of a chorus or chant.

Musica Chromatica. (*Lat.*) A style of music in which there are many chromatic signs.

Musica Colorata. (*Lat.*) Figurative music, wherein the notes are of different value, and the motions of various times; the name given to the first deviations from the old ecclesiastical modes.

Musica Combinatoria. (*Lat.*) That which teaches the manner of combining the sounds, or rightly joining them in as many different manners as possible.

Musica Contemplativa. (*Lat.*) The study of the nature, properties, and effects of musical sounds.

Musica Coreada. (*Spa.*) Chorus music; music for two or more parts.

Musica da Gatta. (*Ita.*) Discordant music.

Musica Diatonica. (*Lat.*) A species of music, the scale whereof proceeds by tones and semitones; one of the genera of the ancients, and thought to be the first, on account of its being so easy and natural.

Musica di Camera. (*Ita.*) Chamber music.

Musica di Chiesa. (*Ita.*) Music for the church.

Musica Didactica. (*Lat.*) A speculative consideration of the quantity, proportions, and different qualities of sound.

Musica Dramatica. (*Lat.*) Dramatical music.

Musice Baccalaurens. (*Lat.*) Bachelor of music.

Musica Ecclesiastica. (*Lat.*) Music for the church.

Musica Enharmonica. (*Lat.*) That system of music wherein the enharmonic diesis was frequently used.

Musica Aerial. Music supposed to be produced by aerial beings.

Musica Falsa. (*Lat.*) Name applied by early writers to transpositions.

Musica Ficta. (*Lat.*) Figurative music.

Musica Figuralis. (*Lat.*) Figurative music in which the notes are of different value, and the motions of various times.

Musica Figurata. (*Lat.*) Figurative music; musica colorata.

Musica Harmonica. (*Lat.*) A piece of music consisting of many parts, which, though very different, when played together make a very agreeable whole.

Musica Historica. (*Lat.*) A treatment of the origin and invention of music, its modes, notes, instruments, &c.; the lives and writings of authors on the subject of music.

Musica Hyporchemata. (*Lat.*) Music suitable for ballads and dancing.

Musica Instrumentalis. (*Lat.*) Instrumental music.

Musical. The capability of producing music; the possession of harmonious or melodious qualities; a tuneful condition.

Musical Androides. Automatic figures so constructed as to play on musical instruments.

Musical, Anti. Having no ear for music; opposed to music.

Musical Art. One of the liberal arts; the ability to execute vocal or instrumental music.

Musical Brachygraphy. The art of writing musical notation in an abbreviated style by means of signs, characters, &c.

Musical Clocks. Clocks containing an arrangement similar to a barrel organ, moved by weights or springs, and producing various tunes.

Musical Compiler. A person who forms a book by collecting parts or passages from the works of various musical authors.

Musical Convention. A gathering of choristers and teachers, for the study and practice of music.

Musical Design. The invention and conduct of the subject; the disposition of every part; the general order of the whole; counterpoint.

Musical Director. A conductor: one who arranges and directs the preparations for a concert, and superintends its performance.

Musical Drama. A drama freely interspersed with songs, ballads, recitatives; lyric drama.

Musical Ear. The ability of determining by the sense of hearing the finest gradations of sound.

Musicalement. (*Fre.*) Musically; harmoniously.

Musical Fishes. A species of fish found in the creeks and shallow waters on the eastern shores of Ceylon, resembling perch in size and shape, and producing tones described to be like the gentle thrills of a musical chord, a multitude of taut sounds, each clear and distinct in itself.

Musical Glasses. An instrument formed of a number of glass goblets, resembling finger glasses, which are tuned by filling them more or less with water, and played upon with the end of the finger, damped.

Musical Grammar. The rules by which sounds are melodically and harmonically connected, in particular cases, as well as in entire compositions.

Musical Kaleidoscope. An arrangement of cards upon each of which a bar of an air is placed according to a certain key, from four packs of which, mingled together, cards are drawn, thus producing an original air.

Musically. In a musical, melodious, or harmonious manner.

Musicalness. The quality of being melodious; musical; harmonious.

Musical Nomenclature. In English and German the 123, in French the 143, and in Italian the 36 syllables required to pronounce the twelve sounds as applied to A♯, B♭, C♯, D♭, &c.

Musical Pandect. A treatise comprehending the entire harmonic science.

Musical Pantomime. A performance of a dramatic kind the acts and sentiments of which are expressed by music and gestures.

Musical Parody. A piece of vocal music to which an entirely different set of words are adapted from that originally intended for it.

Musical Performer. A person who plays upon any musical instrument, or sings.

Musical Scale, Chinese. A scale consisting of five notes without semitones, the music being written on five lines in perpendicular columns, and the elevation and depression of tones indicated by distinctive names.

Musical Science. One of the seven sciences of antiquity; the *theory* of music, in contradistinction to its *practice*, which is an art; a full and correct knowledge of the laws of harmonical relations.

Musical Soiree. Strictly, an evening party the principal entertainment of which is music; the term is also applied to a concert.

Musical Terms. Words and sentences appended to passages of music for the purpose of indicating the style in which they should be played.

Musical Tragedy. Tragic opera; lyric tragedy.

- Musica Melismatica.** (*Lat.*) Correct arrangement.
- Musica Melodica.** (*Lat.*) A correct arrangement of music, according to the rules of melody.
- Musica Melopoetica.** (*Lat.*) The art of ranging and disposing sound in an agreeable manner.
- Musica Mensurabilis.** (*Lat.*) Measured music. Music in parts of dissimilar motion.
- Musica Mensurata.** (*Lat.*) Music the notes of which, under the government of certain times, are unequal.
- Musica Metabolica.** (*Lat.*) Transposed music.
- Musica Metrica.** (*Lat.*) The harmonious cadence of the voice.
- Musica Misurata.** (*Lat.*) Music composed of notes which, controlled by certain times, are unequal.
- Musica Moderna.** (*Lat.*) Modern music.
- Musica Modulatoria.** (*Lat.*) The art of teaching to compose or modulate.
- Musica Naturalis.** (*Lat.*) Vocal music.
- Musica Odica.** (*Lat.*) A style of music suitable for dancing.
- Musica Pathetica.** (*Lat.*) A moving and affecting kind of music, that touches and causes emotions in the mind, of love, sorrow, pity, or any other passion.
- Musica Piena.** (*Lat.*) Plain chant or song.
- Musica Poetica.** (*Lat.*) The art of musical composition.
- Musica Prattica.** (*Lat.*) Practical music.
- Musica Profana.** (*Lat.*) Secular music.
- Musica Ratonera.** (*Spa.*) Harsh music.
- Musicare.** (*Ita.*) To sing, play, perform.
- Musica Recitativa.** (*Lat.*) Recitative music.
- Musica Rhythmica.** (*Lat.*) The harmony or cadence of words in prose; a song composed to words in prose.
- Musica Scenica.** (*Lat.*) Music adapted to theatrical scenes.
- Musica Speculativa.** (*Lat.*) Analytical disquisitions on sounds.
- Musica Symphoniale.** (*Lat.*) A term applied to a piece of music whose parts are well concerted.
- Musica Theatra.** (*Lat.*) Music arranged for theatrical effect.
- Musica Theatralis.** (*Lat.*) Music suited to theatrical performance.
- Musica Theorica.** (*Lat.*) The treatment of sounds, examination of their natures, properties, and effects, without regard to the executive part.
- Musica Tragica.** (*Lat.*) Lamenting, mournful music; dirges and funeral anthems.
- Musica Vocalis.** (*Lat.*) Vocal music.
- Music, Bachelor of.** The first music degree conferred at universities.
- Music, Ball Room.** Dance music.
- Music Board.** A blackboard; a board employed by teachers upon which to write notes, exercises, &c., for the use of scholars.
- Music Box.** A small box producing various tunes by the revolution of a cylinder, moved by a spring, in which small steel pins are fixed that touch steel springs at proper intervals of time.
- Music, Burlesque.** A musical composition or performance in which a trifling subject is treated with great gravity, or as a matter of importance.
- Music, Calathumpian.** A combination of discordant sounds; a performance out of time by instruments out of tune.
- Music, Cat.** A name given by the Germans to combinations of inharmonious sounds; calathumpian music.
- Music, Celestial.** One of the subdivisions of music among the ancients, comprehending the harmony of the sounds supposed to result from the motions of the heavenly bodies.
- Music, Choral.** Music composed and performed in the style and manner of a choral; music in parts.
- Music, Church.** The service of singing or chanting in a church; music suited to church service.
- Music, Classical.** That music which from its intrinsic merit and superior excellence is worthy of being studied by masters of the art.
- Music Composer.** One who sets music type, adjusts and corrects pages of music type preparatory to printing, stereotyping, or electrotyping.
- Music, Concerted.** Instrumental music with various parts in which all the instruments are equally required.
- Music, Continental.** Music in use during the time of the American revolution.
- Music, Dance.** A general name for all the varieties of music suitable for dances.
- Music Desk.** The frame, or stand, upon which, for the convenience of the performer, the book or sheet of music is placed.
- Music, Devotional.** Vocal or instrumental music adapted to public or private religious worship.
- Music, Didactic.** Scales and exercises for instruction and practice.
- Music Dies.** Steel punches, on one end of which the characters used in music are cut, for the purpose of stamping music plates.
- Music, Divine.** One of the subdivisions of music among the ancients, comprehending the harmony supposed to exist among celestial minds.

Music, Doctor of. A degree conferred by the universities.

Music, Elementary. Scales; exercises and compositions for those commencing the study of music; among the ancients, the harmony of the elements of things.

Music, Embossed. Musical notes printed in raised characters, so as to enable the blind to read music by the sense of touch.

Music Engraver. One who stamps music plates.

Music, Enharmonic. Music that proceeds by intervals smaller than the diatonic and chromatic.

Music, Field. Overtures for trumpets and other military musical instruments; martial music.

Music Folio. A case or book for holding loose sheets of music; a wrapper used in a music store for the convenience of a classified arrangement of the stock.

Music, Gregorian. Sacred compositions introduced into the musical service of the Roman Catholic church by Pope Gregory.

Music, Grotesque. A whimsical, wild, or odd style of composition or performance.

Music, Human. One of the subdivisions made by the ancients of mundane music, consisting of the harmonies of the faculties and passions of the human soul.

Music, Hunting. Music suited to a hunting tour; music of the chase.

Music, Hypocritic. All music suited as an accompaniment to scenic performance.

Musician. One who sings, or performs on some instrument, according to the rules of art; one skilled in the science of music.

Musician, Practical. One whose regular business it is to perform on a musical instrument, or to sing.

Musician, Scientific. One whose attention is directed to the scientific analysis and study of music.

Musicians, Circumforaneous. Itinerant musicians of France who resorted to the doors of the hotels for the purpose of entertaining the guests.

Musicians, Poet. Ancient bards who sung their verses to melodies of their own composing.

Musicien. (*Fre.*) Musician.

Musicienne. (*Fre.*) Female musician.

Musiciens par Excellence. (*Fre.*) Musicians of great excellence; superior performers.

Music, Instrumental. Music composed for instruments; music produced by instruments.

Music, Ionic. An airy, light species of melody.

Music Leaf Turner. An article to be affixed to a piano desk for the purpose of enabling the performer to turn the leaves,

and hold them in place, without raising the hands from the keys, losing a note of the harmony, or an interval of time.

Music, Light. Short airs, brief compositions, and dance music generally.

Music Loft. A raised balcony or gallery in a church, concert room, or other place for the choir or band.

Music, Magic. A game in which a person attempts to find a hidden object, his approach to it being indicated by the rapid music of a piano or other instrument which plays more and more slowly as he recedes.

Music, Martial. Music composed or used for military purposes.

Music Master. A teacher of the principles of the harmonic science, or the art of musical performance.

Music, Measured. Music in parts of dissimilar motion.

Music, Military. Warlike music; music intended for the army or navy.

Music, Modern. Music composed within the last century.

Music, Moravian. The music of the Moravian church, in which the congregation unite, the tune being some old German chorale, to which the organist plays a varied accompaniment, introducing an interlude between the verses.

Music, Mundane. One of the divisions in which the ancients classed music, being that emanating from terrestrial bodies and their movements.

Musica Organica. (*Lat.*) Instrumental music.

Musico. (*Ita.*) A musician; also, the name applied to those male vocalists who formerly sung the soprano parts in operas, &c.

Music of the Future. A term applied to the theory of Richard Wagner, and which he designates by the name of "Art-work of the Future," in which he advocates the possibility of a musical composition of the loftiest conception being so written as to be brought at once within the intuitive sense of the most ordinary comprehension.

Music of the Spheres. That harmony supposed by the ancients to result from the orderly motion of the heavenly bodies.

Musicography. (*Grk.*) The symbolical writing of music; the writing of the notes of music.

Music, Old Folks'. A term applied to the church music of the last century.

Muscleomania. (*Ita.*) A monomania in which a passion for music becomes so strong as to partially or wholly derange the intellectual faculties.

Musicone. (*Ita.*) A great musician.

Musico Pratico. (*Ita.*) A practical musician.

- Music, Orchestral.** Music composed for a number of instruments; the performance of an orchestra.
- Music, Organ.** Music composed for the organ.
- Musicio Teorico.** (*Ita.*) A writer upon the theory of music.
- Music, Pantomimic.** Music written for, and adapted to, the varying scenes of a pantomime.
- Music Paper.** Paper ruled or printed with a number of blank staves upon each page, for the purpose of copying or writing musical compositions upon.
- Music, Passion.** Music of the Roman Catholic church composed for the express use of passion week.
- Music, Pastoral.** Music adapted to rural scenes and occasions.
- Music, Plaintive.** A style of music expressive of sorrow.
- Musicprobe.** (*Ger.*) A musical rehearsal.
- Music, Profane.** A name formerly given to all music not adapted to the service of the church; secular music.
- Music Recorder.** An instrument to be attached to a pianoforte for the purpose of recording upon paper the notes that are played.
- Music Room.** A room appropriated to instruction in, and the practice of, music.
- Music, Rural.** Music pertaining to rural life and scenery.
- Musical.** An obsolete word, signifying music or musical performance.
- Music, Sacred.** Music composed for public religious worship or private devotion.
- Music, Scenic.** Music adapted to dramatic performances.
- Music, Sheet.** Music printed on sheets from engraved plates, and unbound.
- Music Slates.** Slates upon which the lines of the staff are cut.
- Music Smith.** One who makes the metal plates for pianofortes.
- Music, Spirit.** Music produced and rendered audible to us without the aid of human hands or voices by the inhabitants of the spirit-world.
- Music Stamping.** The impressing, by means of dies, music notes upon plates from which sheet music and music books are printed upon a plate printing press.
- Music Stand.** A light frame for holding sheets or books of music for the convenience of performers.
- Music Stool.** A seat for one who performs on a piano, melodeon, or similar instrument, generally having a screw fixed in a socket so that it can be raised or lowered at pleasure.
- Music, Theatrical.** Compositions designed for the orchestra of a theatre.
- Music, Theoretical.** Music considered speculatively, independent of its practice; a general summary of the principles of music.
- Music Timekeeper.** An English instrument designed to enable a performer to see, hear, and keep time in music in any measure in which it is written.
- Music Trade-Mark.** A mark adopted by the United States Board of Music Trade, being a diamond enclosing figures denoting the retail price of the work upon which it is printed, the figures representing the number of dimes at which it is sold (142).
- Music, Triumphant.** Vocal or instrumental music composed or performed for the celebration of victories.
- Music Type.** The various characters of music cast in metal for the purpose of printing.
- Music, Vocal.** Music designed for the voice; sounds uttered or modulated by the voice.
- Music, Water.** A term applied by Handel to certain airs composed by him, and performed on the water by the first band of wind instruments instituted in England.
- Musikallisch.** (*Ger.*) Musical; skilled in music.
- Musikant.** (*Ger.*) A musician; a common fiddler; a piper.
- Musikanten.** (*Ger.*) An inferior order of musicians.
- Musiker.** (*Ger.*) A musician.
- Musikfest.** (*Ger.*) A musical festival.
- Musikino.** (*Ger.*) A little musician.
- Musiklehrer.** (*Ger.*) Music master.
- Musiklenner.** (*Ger.*) A connoisseur in music; a musician.
- Musikliebhaber.** (*Ger.*) A dilettante in music.
- Musikmeister.** (*Ger.*) Music master.
- Musiksaal.** (*Ger.*) A concert saloon.
- Musikstunde.** (*Ger.*) A music lesson.
- Musikunterricht.** (*Ger.*) Instruction in music.
- Musikverein.** (*Ger.*) A musical society.
- Musik Zeitung.** (*Ger.*) A musical paper, or journal.
- Musique.** (*Fre.*) Music.
- Musique de Chat.** (*Fre.*) Caterwauling.
- Musique d'Eglise.** (*Fre.*) Church music.
- Musique de Guitare.** (*Fre.*) Guitar music.
- Musique de Raclure.** (*Fre.*) Poor, humdrum playlug; scraping.
- Musique Enragee.** (*Fre.*) Discordant music.
- Musique Vocale.** (*Fre.*) Vocal music.
- Musurgus.** (*Lat.*) A musician or composer.
- Mutation.** Change; transition; the transformation of the voice occurring at the

age of puberty; the exchanging of one syllable for another in ascending the scale.

Mutation in Genus. In ancient Greek music, when the air passed from the diatonic to the chromatic, or to the enharmonic, and reciprocally.

Mutation in Melopœia. In ancient Greek music, the transition from a solemn, serious, or magnificent strain into a lively, gay, and animating air.

Mutation in Mode. In ancient Greek music, the passing from the Dorian to the Phrygian, or to the Lydian, &c., and reciprocally.

Mutation in Rhythmus. In ancient Greek music, the passing from quick to slow, or from one measure to another.

Mutation in System. In ancient Greek music, when the modulation united two disjoint tetrachords, or divided two conjoint.

Mutation Stops. In an organ, the twelfth, thirteenth, and their octaves.

Mutazione. (*Ita.*) Mutation; change; transition.

Mutazione per Genere. (*Ita.*) A term applied to mutation in music when a song begins in one, as the chromatic, and passes into another, as the diatonic.

Mutazione per Melopœia. (*Ita.*) The change of a song from gay to grave, or from passion to sentiment.

Mutazione per Modo. (*Ita.*) Same as *Mutazione per Tuono.*

Mutazione per Systema. (*Ita.*) A

term given to mutation when a song passes from a low to a high place in the scale, or from low to high.

Mutazione per Tuono. (*Ita.*) That species of mutation, in mode or tone, in which a song begins in one, as the Doric, and passes into another, as the Lydian.

Mute. A small instrument employed to deaden or soften the sounds of a violin or other stringed instrument, by checking its vibrations.

Mute, Æolian. A combination of the "A" Æolian pitch pipe and the mute, for the violin.

Mute Figure. A character indicating a pause; a hold (113).

Mute, Folding Violin. An article imparting to a violin a soft, pure tone.

Muthig. (*Ger.*) Courageous; spirited.

Muthwillig. (*Ger.*) Mischievous; extremely lively.

Muzzle. The tube of the bagpipe.

M. V. The initials of *Mezza Voce.*

Mylothros. (*Grk.*) The Millers' and Bakers' Song of the ancient Greeks.

Myriologist. (*Grk.*) One who composes or sings a myriologue, usually a woman.

Myriologue. (*Grk.*) An extemporary funeral song composed for and sung at the funeral of a friend.

Mysteries. A term applied to ancient religious ceremonies, consisting of pantomimic and declamatory performances intermixed with popular melodies, and from which the modern oratorio emanated.

N.

NABLA. (*Heb.*) The nebel, a ten-stringed instrument of the ancient Hebrews; the harp of the Jews, sometimes written Nebel Nasor.

Nacaire. (*Fre.*) A kind of brazen drum, formerly much used in France and Italy.

Nacchera. (*Ita.*) A pulsatile instrument similar to the Spanish castanets, but larger.

Naccherino. (*Ita.*) Kettle drummer.

Naccherone. (*Ita.*) Large kettle drum.

Nachahmung. (*Ger.*) Imitation.

Nach dem Tact Singen. (*Ger.*) To sing in time.

Nach dem Tact Spielen. (*Ger.*) To play in time.

Nach der Reihe. (*Ger.*) In succession.

Nachdruck. (*Ger.*) Emphasis; accent.

Nachdrücklich. (*Ger.*) Strong; with great emphasis.

Nachklingen. (*Ger.*) To echo; to ring.

Nach-hall. (*Ger.*) Reverberation.

Nach-hallen. (*Ger.*) To resound; to reëcho; to reverberate.

Nachmittagsgeläute. (*Ger.*) Ringing for vespers.

Nach Noten Singen. (*Ger.*) To sing by note.

Nachsingen. (*Ger.*) To sing after another; to repeat.

Nachspiel. (*Ger.*) A postlude, or piece played after some other.

Nachstverwandte Töne. (*Ger.*) Near est relative keys.

Nachtglocke. (*Ger.*) Curfew; evening bell.

Nachthorn. (*Ger.*) A register of an organ, composed of pipes that produce a lugubrious sound.

Nachtmusik. (*Ger.*) Night music; a serenade.

Nachtsänger. (*Ger.*) One who sings at night.

Nachtstandchen. (*Ger.*) A serenade

Nachtstück. (*Ger.*) A night piece; a serenade piece; a nocturn.

- Nach und Nach.** (*Ger.*) Little by little.
- Nafie.** (*Per.*) A Persian trumpet; the cheipour.
- Nafiri.** (*Jav.*) A trumpet used by the Malays.
- Nagarah.** (*Per.*) The kettle drum of the Persians.
- Nailed Harmonica.** An instrument having steel pegs placed in a semicircle and played with a bow.
- Naivement.** (*Fre.*) Natural; artless.
- Naked.** Not having the full complement of tones; a term applied to a number of notes when those that complete the chord are wanting.
- Naker.** A kind of kettle drum mentioned by Chaucer.
- Nakokus.** (*Egy.*) An instrument much used by the Egyptians in their Coptic churches and religious processions, consisting of two brass plates suspended by strings, and struck together for the purpose of beating time.
- Nänien.** (*Ger.*) A dirge; an elegy.
- Narrator.** A name formerly given to the chief performer in an oratorio.
- Narrentanz.** (*Ger.*) A foolish dance; fool's dance.
- Nasal.** A term applied to a sound unduly and improperly affected by the nose.
- Nasalize.** To utter words with a nasal sound.
- Nasard.** An ancient organ stop, tuned a twelfth above the diapasons; an ancient wind instrument.
- Nasardo.** (*Spa.*) One of the registers of an organ.
- Nasenhauch.** (*Ger.*) A nasal sound.
- Nasenton.** (*Ger.*) Nasal tone.
- Nasutus.** (*Lat.*) A wind instrument formerly in use, so called on account of its thick, reedy, or nasal tone. The French apply this term and Nasard to an antiquated organ stop, which was tuned a twelfth above the diapasons.
- National Lied.** (*Ger.*) National song.
- National Songs.** Songs identified with the history of a nation, or the manners and customs of its people, either by means of the sentiments they express or by long use.
- Natural.** A term applied to sounds produced by the human throat; pertaining to a key having neither a flat nor a sharp for its signature: a sign (♮) used for the purpose of removing the effect of a previous flat or sharp, and restoring the tone to its original pitch; designating an air or modulation of harmony which moves by easy and smooth transitions, digressing but slightly from its original key.
- Natural Compound Sound.** A sound proceeding from the manifold reflections of the first sound from adjacent bodies, given at the same moment, and in the same tone and pitch as the original note.
- Natural Dissonant Chords.** Dissonant chords which do not offend the ear, even when heard directly, and without any preparation.
- Natural Harmony.** That harmony produced by the natural and essential chords of the mode.
- Naturall Suoni.** (*Ita.*) Sounds within the compass of the human voice; natural sounds.
- Natural Key.** A key which has neither a flat nor a sharp for its signature.
- Naturalmente.** (*Ita.*) Naturally.
- Natural Modulation.** The act of transition from one key to another, of which the signature differs not more than one sharp or one flat.
- Natural Notes.** All notes that are not sharps and flats.
- Natural Relations.** The relations sustained to each other by tones produced by various proportional lengths of musical strings when combined in chords.
- Naturals, Accidental.** Naturals occasionally placed before notes in the course of a piece.
- Natural Scale.** The scale of C, so called because it can be produced without the aid of sharps or flats.
- Natural Tone.** A tone that is not affected by either a flat or a sharp.
- Natural Touch.** A touch produced by an easy, unconstrained motion of the hand upon the keys, holding down each until the next is struck, and no longer.
- Natural Triad.** The harmonic division of the fifth into two thirds, of which the greater third is lowest.
- Naublum.** (*Heb.*) An instrument of the Phœnicians; the Nebel Nasor.
- Nautical Songs.** Songs relating to the customs of seafaring life.
- Nava.** (*Per.*) A certain measure in the music of the Persians, used to express the lamentations of absent lovers.
- Nay.** (*Tur.*) A Turkish flute; the Nei.
- Nazard Stop.** In an organ, the twelfth stop.
- Neanes.** (*Grk.*) One of the eight modes used by the modern Greeks in their intonations of church modes.
- Neapolitan Sixth.** A chord composed of a minor third and minor sixth, which is situated on the fourth degree of the scale.
- Nebel.** (*Heb.*) The Nebel Nasor.
- Nebel Nasor.** (*Heb.*) The psaltery, an instrument of ten strings, used by the ancient Hebrews, supposed to have been triangular in form; and used in religious worship, — sometimes written Nablum, and Nable.
- Nebenbelustigung.** (*Ger.*) Music and dancing in the intervals of a play.
- Nebengedanken.** (*Ger.*) Accessory and subordinate musical ideas.

Nebenzug. (*Ger.*) In an organ, an additional stop.

Necessario. (*Ita.*) A term indicating that the passage near which it is placed must not be omitted.

Nechiloth. (*Heb.*) A wind instrument of the Hebrews formed of a double set of pipes.

Neck. That part of a violin, guitar, or similar instrument, extending from the head to the body, and on which the finger-board is fixed.

Neghinoth. (*Heb.*) Strunged instruments.

Neginoth. (*Heb.*) A general name applied by the Hebrews to strunged instruments.

Negligente. (*Ita.*) Negligently; without restraint or strict attention to the order of the piece.

Negligenza, Con. (*Ita.*) With negligence.

Negro Minstrels. Ethiopian minstrels.

Nehiloth. (*Heb.*) Ancient wind instruments.

Nei. (*Ita.*) In the.

Nel. (*Tur.*) A fashionable musical instrument of the Turks, being a flute made of cane. It gives a soft sound by being blown at the end, at an angle with the mouth.

Nekeb. (*Heb.*) A wind instrument of the ancient Hebrews, formed of a single tube.

Nel. (*Ita.*) In the.

Nel Battere. (*Ita.*) In the down beat of the measure.

Nelle. (*Ita.*) In the.

Nelle Parte di Sopra. (*Ita.*) In the higher or upper part.

Nello. (*Ita.*) In the.

Nello Stesso Tempo. (*Ita.*) In the same time.

Nenia. (*Lat.*) A funeral song; an elegy.

Nenlen. (*Ger.*) An elegy.

Nervio. (*Spa.*) String of an instrument.

Nescit Vox Missa reverti. (*Lat.*) A term employed in enigmatical canons by the old masters, denoting that the consequent should imitate the antecedent by a retrograde movement.

Nesser Cano. (*Aby.*) The name of the Abyssinian trumpet, signifying the note of the eagle.

Nesso. (*Lat.*) One of the fourth parts into which Euclid divided the Melopœia.

Nete. (*Grk.*) The fourth or most acute chord of each of the three tetrachords which followed the first two or deepest of the ancient Greek system.

Nete Diezeugmenon. (*Grk.*) In ancient music, the final or highest sound of the fourth tetrachord, and the first or gravest of the fifth.

Nete Hyperbolœon. (*Grk.*) The last sound of the highest tetrachord, and of the great system of the ancient Greeks.

Nete Synemmenon. (*Grk.*) The fourth or most acute sound of the third tetrachord of the ancient Greek diagram when conjoint with the second.

Netoides. (*Grk.*) The highest tones of the ancient scale or system.

Nettamente. (*Ita.*) Neatly; with precision.

Netto. (*Ita.*) Neatly.

Neu. (*Ger.*) New.

Neumæ. (*Lat.*) A term applied by old musicians to divisions or running passages upon a single vowel at the end of a psalm or anthem as a recapitulation of the whole melody.

Neun. (*Ger.*) Nine.

Neun achtel Takt. (*Ger.*) Measure in nine-eighth time.

Neunte. (*Ger.*) Ninth.

Neunzehnte. (*Ger.*) Nineteenth.

Neutralizing Sign. The sign of a natural (♮).

Neuvieme. (*Fre.*) The interval of a ninth.

Neuvieles. (*Fre.*) Ninths.

Nexus. (*Lat.*) One of the four parts into which Euclid divided the melopœia.

Ni. A syllable applied to the seventh note of the Hindoo scale in solfaing.

Nicht. (*Ger.*) Not.

Niederschlag. (*Ger.*) The accented part of a bar.

Niedrig. (*Ger.*) Low or deep in voice.

Niggeritore. (*Ita.*) The prompter.

Nikhad. (*Hin.*) The name of the seventh note in the Hindoo musical scale.

Nina. (*Ita.*) A lullaby.

Nina Nina. (*Spa.*) Words without meaning for humming a tune.

Nine-Eighth Measure. A measure containing nine eighth notes or their equivalent marked $\frac{9}{8}$.

Nineteenth. An interval containing two octaves and a fifth; the replicate of the twelfth.

Ninnare. (*Ita.*) To sing children to sleep.

Ninth. An interval containing an octave and a second; the chord consisting of the common chord with the eighth advanced one note.

Ninth-Hour Song. One of the songs of the Saxon ecclesiastics.

Nobile. (*Ita.*) Noble; grand.

Nobilita, Con. (*Ita.*) With nobility; dignified.

Nobilmente. (*Ita.*) Nobly; grandly.

Nobilmente ed Animato. (*Ita.*) With grandeur and spirit.

Nocturn. A nocturne.

Nocturne. (*Fre.*) A part of the service of matins; a light, fanciful vocal or instrumental composition adapted to a night performance or serenade.

Nocturno. (*Ita.*) A nocturne.

Nodal Points. Those points in a string extended between two fixed objects, which, when the string is put in vibration, are found to remain at rest.

Note. The fixed point of a sonorous chord at which it divides itself when it vibrates by aliquot parts, and produces the harmonic sounds, as the strings of the Æolian harp.

Noels. (*Fre.*) Christmas carols; canticles or songs of joy sung at Christmas.

Noire. (*Fre.*) A crotchet (17).

Noire Pointee. (*Fre.*) Dotted crotchet.

Nomenclature, Musical. In English and German the 123, in French the 143, and in Italian the 36 syllables required to pronounce the twelve sounds as applied to A ♯, B ♭, C ♯, D ♭, &c.

Nomes. Airs in the ancient music sung to Cybele, the mother of the gods, to Bacchus, Pan, and other divinities. There were two-part nomes, so called because sung in two modes, three-part nomes, sung in three modes, viz., the Doric, Phrygian, and Lydian.

Nomion. (*Grk.*) Among the ancient Greeks, a species of love song.

Nomo. (*Ita.*) Nome.

Nomodictai. (*Lat.*) The umpires at the sacred games and musical contests of the ancient Romans.

Non. (*Ita.*) Not.

Nona. (*Ita.*) The interval of a ninth.

Nona Chord. The dominant chord with a third added to it.

Nonetto. (*Ita.*) A composition in nine parts; a composition for nine voices.

Non Molto. (*Ita.*) Not much.

Non Molto Allegro. (*Ita.*) Not very quick.

Non Raccourcir. (*Fre.*) Unabridged.

Non Tanto. (*Ita.*) Not too much.

Non Troppo. (*Ita.*) Not too much.

Non Troppo Allegro. (*Ita.*) Not too quick.

Non Troppo Presto. (*Ita.*) Not too quick.

Nonupla. (*Lat.*) A quick species of time, consisting of nine crotchets or nine quavers in a bar.

Nonupla di Crome. (*Ita.*) A species of time wherein nine quavers make a bar, instead of eight, as in common time.

Nonupla di Semi-Crome. (*Ita.*) A species of time in which nine semiquavers are contained in a bar, instead of sixteen, as required in common time.

Nonupla di Semi-Minime. (*Ita.*) A species of time in which nine crotchets are in the bar, of which four make a semibreve in common time.

Normal Musical Institute. A school, the object of which is to afford aid to persons desirous of becoming qualified to teach music.

Normal Scale. A model scale, one taken as a pattern for others.

Nota. (*Lat.* and *Ita.*) A note.

Nota Anticipata. (*Ita.*) A note of anticipation, or that which is sounded prior to others of the chord to which it belongs.

Nota Buona. (*Ita.*) An accented note.

Nota Cambiata. (*Ita.*) A note of irregular transition.

Nota Caratteristica. (*Ita.*) A leading or characteristic note.

Nota Cattiva. (*Ita.*) An unaccented note.

Nota Coronata. (*Ita.*) A note marked with a hold.

Nota d'Abbellimento. (*Ita.*) A note of irregular transition.

Nota di Passaggio. (*Ita.*) A passing note, or note of regular transition.

Notæ Abjectæ. (*Lat.*) Unacknowledged notes.

Nota Intiera. (*Ita.*) A whole note.

Nota Sensibile. (*Ita.*) The leading note of the scale, or that note of the scale which is situated a semitone below the keynote.

Nota Sensibilis. (*Lat.*) The leading note of the scale; that note a semitone below the key note.

Nota Signata. (*Lat.*) A note marked with a sign.

Notation. The art of representing musical sounds and their various modifications by notes, signs, terms, &c.

Notation Indexical. A system of notation in which the name of the note is cut in the key of the instrument, so that it may be seen at a glance.

Notation Numerical. A system of notation first introduced by Rousseau, in which the first eight of the numerals are substituted for the eight notes, and points, ciphers, &c., for such other characters as represent pauses, time, &c.

Notazione Musicale. (*Ita.*) Musical notation.

Note. A character, variously formed, to indicate the length of a tone, and by its situation on the staff its proper pitch; a musical sound; a tone; to set down or write musical characters.

Note, Bass Clef. That note which in the bass staff is placed on the same line with the bass clef, the fourth line.

Note, Carried. An appoggiatura which takes one half the value of the following note.

Note, Characteristic. A leading note.

Note, Clef. The note indicated by the clef.

Note, Connecting. A note held in common by two successive chords.

Note, Crowned. A note marked with a hold (110).

Note d'Agrement. (*Fre.*) A note of irregular transition.

Note de Passage. (*Fre.*) A passing note; a note of regular transition.

Note, Double. The ancient breve (11).

Note, Double Dotted. A note whose length is increased three fourths of its original value by the dots placed in front of it (37).

Note, Double-Stemmed. A note having two stems, one upward, the other downward (9), the former showing the length of its duration, the latter its smaller relative value towards other notes in the measure.

Note, Eighth. A quaver (18).

Note Ferme. (*Fre.*) Notes containing one time of a bar in common time, which serve as a subject for some counterpoint.

Note, Fore. A note of embellishment usually written in a smaller character before a note of the melody; an appoggiatura (64).

Note, Fundamental. The lowest note of a fundamental chord.

Note, Grace. Any note added to a composition as an embellishment.

Note, Half. A minlm (16).

Note, Higher Changing. That note which descends from the minor or major seventh on to the perfect fifth on the second note of the down beat.

Note, Holding. A note prolonged during the changes of other notes.

Note, Key. A note to which a series of subordinate notes bear a distinct relation; that note with which a piece of music usually begins, and always ends.

Note, Leading. The seventh note of the scale of any key, when at the distance of a semitone below the key note; the sound by which the scale is known and its key note ascertained.

Note, Leaning. An appoggiatura, or fore note (64).

Note Lines. The staff, consisting of five lines, on and between which notes are written (1).

Note, Lower Changing. That note which descends from the perfect or augmented fourth on to the minor or major seventh.

Note, Measure. A note which in itself fills a measure.

Noten A B C. (*Ger.*) Gamut; solfegg.

Note, Natural. A note which is neither a sharp nor a flat.

Noten auf den 5 Linien. (*Ger.*) Notes upon the five lines.

Notenblatt. (*Ger.*) A sheet of music.

Notenbrucker. (*Ger.*) A music printer.

Notenbuch. (*Ger.*) A music book.

Notendruck. (*Ger.*) The art of printing music; printed music.

Notendruckerei. (*Ger.*) Printing of music.

Notenhändler. (*Ger.*) A music seller.

Notenhandlung. (*Ger.*) Music shop.

Noten in den 4 Zwischenr. (*Ger.*) Notes between the four spaces.

Notenkopf. (*Ger.*) Head of a note.

Notenlinien. (*Ger.*) Music lines.

Notenpapier. (*Ger.*) Music paper.

Notenplan. (*Ger.*) Music scale; the staff.

Notenpult. (*Ger.*) A music desk.

Notenschreiber. (*Ger.*) Music copier.

Notenschwanz. (*Ger.*) The tail of a note.

Notenstecher. (*Ger.*) An engraver of music.

Noten Stossen. (*Ger.*) To play or sing staccato.

Notenstück. (*Ger.*) A piece of music.

Notensystem. (*Ger.*) The staff.

Note of Anticipation. A note struck in advance of the other note or notes of the chord to which it belongs.

Note of Augmentation. The note followed by a dot, signifying the increasing or enlarging its full quantity or value.

Note of Diminution. A note to which a dot has been prefixed, signifying that its value is decreased.

Note of Modulation. A note which introduces a new key; usually applied to the leading note or sharp seventh of the key introduced.

Note of Prolation. A dotted note (36).

Note, One Hundred and Twenty-Eighth. A note whose time is one half of that of a sixty-fourth note.

Note, Open. A note produced on the strings of a violin, guitar, or similar instrument when not pressed by the finger.

Note, Passing. A character indicating a passing tone, and of smaller size than the others.

Note, Pedal. A holding note, during which the harmony formed by the remaining parts is allowed to proceed.

Note, Pedale. A holding note.

Note Place. A degree upon the staff, — each line and space.

Note, Quarter. A crotchet (17).

Noter. (*Fre.*) To mark down a tone or air.

Note, Raddoppiate. (*Ita.*) Repeated notes.

Note, Radical. The fundamental note.

Note, Reciting. The note in a chord upon which the voice dwells until it comes to a cadence.

Notes, Accented. Notes upon which emphasis is placed; in common time the first and third notes, and in triple time the first note.

Notes, Accessary. Notes situated one degree above and one degree below the principal note of a turn.

Notes, Accidental. Those notes which do not belong to the harmony; notes introduced as embellishments.

- Notes, Added.** Notes written upon ledger or added lines.
- Notes, Adjunct.** Notes not forming any essential part of the harmony; unaccented auxiliary notes.
- Notes, After.** Small notes occurring on the unaccented parts of the measure, taking their time from the preceding note.
- Notes, Altered.** Notes changed or varied by accidentals being placed before them.
- Notes, Auxiliary.** Notes standing on the next degree of the staff above or below any principal note.
- Notes, Bearing.** In the tuning of keyed instruments, harps, &c., those notes between which the most erroneous or highly tempered fifth is situated, on which, also, the wolf is said to be thrown.
- Notes, Binding.** Notes united by curves or ties; holding notes.
- Notes, Black.** All except the whole and half notes (11).
- Notes, Changed.** Irregular, transient notes.
- Notes, Changing.** Passing notes on the accented parts of a bar.
- Notes, Choice.** Notes placed on different degrees in the same measure, either or all of which may be sung.
- Notes, Choosing.** Two or more notes in a passage either of which may be taken at the pleasure of the player.
- Note, Sciolte.** (*Ita.*) Staccato notes.
- Notes Conlees.** (*Fre.*) Slurred notes.
- Notes dans les Interlignes.** (*Fre.*) Notes in the spaces.
- Notes de Gout.** (*Fre.*) Notes of embellishment.
- Notes, Derivative.** Accented or harmonic notes of a bass which are not fundamental.
- Notes, Dotted.** Notes which, having a dot placed after them, have their value increased one half (36).
- Notes, Driving.** Long notes when placed between shorter notes, and accented contrary to the natural rhythmic flow of melody (100).
- Note, Sensible.** The leading note of the scale, or that note of the scale which is situated a semitone below the key note; the seventh of the scale.
- Notes, Essential.** The notes of a chord which constitute its real component parts, in contradistinction to all accidental and ornamental notes.
- Note, Sixteenth.** A semiquaver (19).
- Note, Sixty-Fourth.** A hemidemisemi-quaver (21).
- Notes Lees.** (*Fre.*) Tied notes (71).
- Notes, Ornamental.** Appoggiaturas; notes introduced as embellishments, but not forming an essential part of the harmony (64).
- Notes, Preparative.** Leaning notes; appoggiaturas (64).
- Notes, Progressive.** Notes succeeding each other, either in ascent or descent, by degrees, the established order of which constitutes the key of the composition, or of the passage in which they occur.
- Notes, Skipping.** Notes which do not proceed by conjoint degrees, nor in any regular course, but lie at awkward and unexpected distances from each other.
- Notes, Square.** The notes used by the ancients, so called on account of their form (12, 13, 14).
- Notes, Stopped.** In music for the violin, violoncello, and similar instruments, those notes that are sounded while the string is pressed.
- Notes, Subsidiary.** Accessary notes.
- Note Support.** Appoggiatura (64).
- Notes sur les Lignes.** (*Fre.*) Notes on the lines.
- Notes Syncopes.** (*Fre.*) Syncopated notes.
- Notes, Tied.** Notes having a tie above them, denoting that they are to be slurred (71).
- Notes, Transition.** Notes used for the purpose of forming a pleasing transition between others; passing notes.
- Notes, Trumpet.** Notes within the compass of the trumpet.
- Notes, Unessential.** Those notes which form no part of the harmony.
- Notes, White.** Notes in printed music with open heads (10).
- Note, Thirty-Second.** A demisemi-quaver (20).
- Note, Tonic.** The first note of any scale, the key note.
- Note, Touch.** A transient note, written similar to an appoggiatura, but used to impart strength and force to the note to which it is prefixed.
- Note, Treble Clef.** The note which in the treble staff is on the line with the clef.
- Note, Triple Dotted.** A note whose value is increased seven eighths of its original value by three dots after it.
- Note, Unacknowledged.** A note which is passing, skipping, and foreign to the chord in which it appears.
- Noteur.** (*Fre.*) One who copies music.
- Note, Whole.** A semibreve (15).
- Notho.** (*Grk.*) A term given to two of the ancient modes: the Hyper-Æolic and the Hyper-Phrygian.
- Nothus.** (*Grk.*) An epithet applied by the ancient Greeks to the Hyper-Æolian and Hyper-Phrygian modes.
- Notte Blanche o Nere.** (*Ita.*) White and black notes.
- Notte Oscurate.** (*Ita.*) The black notes.
- Notte Plene.** (*Ita.*) Black notes (11).

Notte Vacue. (*Ita.*) White notes (10).

Notturmi. (*Ita.*) Nocturnes.

Notturmo. (*Ita.*) A nocturne; a composition, vocal or instrumental, suitable, from its elegance and lightness of character, for evening performance; a serenade.

Nourrissons. (*Fre.*) Bards; poets.

Nouvelle Methode. (*Fre.*) A new method.

Novice. A beginner; one unskilled.

Nrit-udhyay. (*Hin.*) The fourth division of Hindoostanee music, comprising the music of the dance.

Numerical Notation. A system of notation first introduced by Roussseau, in

which the first eight of the numerals are substituted for the eight notes, and points, ciphers, &c., for such other characters as represent pauses, time, &c.

Numero. (*Ita.*) Harmony; cadence; rhythm.

Nunna. (*Grk.*) Name given by the Greeks to the lullaby songs of the nurses.

Nuovo. (*Ita.*) New.

Nuptial Songs. Songs written for, or congratulatory of, a marriage.

Nut. The small bridge at the upper end of the finger board of a guitar, over which the strings pass to the pegs or screws.

O.

O. A CIRCLE, or one compounded of two half circles placed together, was formerly employed to designate a species of measure consisting of three whole notes, and called *tempus perfectum*. The letter O (before a vowel, *Od*) is used by the Italians for *or*.

Oat. A name formerly given to a pipe made from the straw of the oat.

Ob. An abbreviation of *Oboe*.

Ober. (*Ger.*) Over; above.

Oberstimme. (*Ger.*) Treble; descant.

Obertasten. (*Ger.*) The black keys.

Obertura. (*Spa.*) Overture.

Obl. An abbreviation of *Obligato*.

Obligato. (*Ita.*) A word indicating part or parts of a composition indispensable to its just performance, and sometimes used in a more restricted sense as synonymous with concerting, concertant, or concerted.

Obligato Accompaniment. An accompaniment that must be used.

Obligato Recitatives. Recitatives the phrases of which are interrupted by short symphonies.

Oblique Motion. The relative motion between two parts, where the one ascends or descends, while the other remains stationary.

Oboe. (*Ita.*) The hautboy.

Oboe d' Amore. (*Ita.*) A species of low oboe.

Oboe di Caccia. (*Ita.*) A hunting oboe.

Oboe Osia Clarinetto. (*Ita.*) The oboe or clarinet.

Oboe Tacet. (*Ita.*) The oboe is silent.

Oboi. (*Ita.*) Hautboys.

Oboi all' Unisono dei Violini. (*Ita.*) The oboes in unison with the violins.

Oboist. A performer or professor of the oboe or hautboy.

Oboista. (*Ita.*) An oboist.

Obistente. (*Spa.*) Resonant; resounding.

Obto. An abbreviation of *Obligato*.

Obtuse Sound. A dull, heavy, obscure sound.

Obue. (*Spa.*) Hautboy; a player on the hautboy.

Ocio. (*Spa.* and *Por.*) Adagio; with ease and grace; slowly.

Octachord. An instrument or system comprising eight sounds, or seven degrees.

Octachorde. (*Fre.*) Octachord.

Octachordum Pythagoræ. (*Lat.*) The Pythagorean lyre, an ancient stringed instrument, tuned to the eight degrees of the diatonic scale.

Octaphonic. Composed of eight voices.

Octava Acuta. (*Lat.*) The octave heightened by transposition.

Octava Alta. (*Ita.*) Play the passage an octave higher.

Octava Grava. (*Lat.*) Octave below.

Octava Gravis. (*Lat.*) The octave lowered by transposition.

Octavam Gravem. (*Lat.*) To the octave below.

Octavar. (*Spa.*) To form octaves on stringed instruments.

Octave. A scale of eight tones; an interval containing seven diatonic degrees or twelve semitones; a single tone either eight degrees above or below another; the eighth tone in the scale.

Octave, Augmented. An interval containing five whole tones, two major semitones, and one minor semitone.

Octave, Diminished. An interval containing four whole tones and three major semitones.

- Octave, Double.** An interval of two octaves, or fifteen notes in diatonic progression; a fifteenth; the bis-diapason of the ancient Greeks.
- Octave Flute.** A small flute whose tones range an octave higher than those of the German or ordinary flute; a piccolo.
- Octave, Great.** With the Germans, the lowest series of seven notes, which includes both the divisions of the short keys in the key board, beginning with the two, and expressed by capital letters.
- Octave, Large.** The third octave, indicated in the German tablature by capital letters.
- Octave, Large Once-Marked.** The second octave, indicated by capital letters having a single line below them.
- Octave, Large Twice-Marked.** The first octave, so called because indicated by capital letters having two lines below them.
- Octave, Perfect.** An interval containing five whole tones and two major semitones.
- Octave, Pure.** An octave containing five large and two small seconds.
- Octaves, Consecutive.** Two or more octaves immediately following each other in two parallel parts of a score.
- Octaves, Covered.** Such octaves as become for the first time distinguished when the interval of the two voices, proceeding in an exact movement by octaves, is filled up by unimportant parts.
- Octaves, Disallowed.** False octaves; progressions of two voices in exact movement by octaves.
- Octaves, False.** Progressions of two voices in exact movement by octaves.
- Octave, Small.** The fourth octave, so called because indicated by small letters in the German tablature.
- Octave, Small Five Times Marked.** The ninth octave, represented by small letters with five lines above them.
- Octave, Small Four Times Marked.** The eighth octave, represented by small letters with four lines above them.
- Octave, Small Once-Marked.** The fifth octave, indicated by small letters with one line above them.
- Octave, Small Six Times Marked.** The tenth octave, represented by small letters with six lines above them.
- Octave, Small Thrice-Marked.** The seventh octave, indicated by small letters with three lines above them.
- Octave, Small Twice-Marked.** The sixth octave, so called because indicated by small letters having two lines above them.
- Octaves, Open.** Two octaves succeeding one another in similar motion.
- Octaves, Short.** Those lower octaves of an organ the extreme keys of which, on account of the omission of some of the intermediate notes, lie nearer to each other than those of the full octaves.
- Octave Staff.** A system of notation consisting of three groups of lines combined, comprising three octaves of ordinary vocal music, dispensing with flats and sharps, and giving to each tone its own position.
- Octave Stop.** An organ or piano stop having within its compass tones an octave above corresponding ones.
- Octave, Triple.** The tri-diapason of the Greeks; a twenty-second.
- Octave Trumpet Stop.** An organ stop the tones of which are an octave higher than those of the trumpet stop.
- Octave Twelfth Stop.** An organ stop the scale of which is an octave above the twelfth.
- Octavflöthen.** (*Ger.*) An octave flute; a flageolet.
- Octavflöte.** (*Ger.*) An octave flute.
- Octavflötlein.** (*Ger.*) An octave flute.
- Octavilla.** (*Spa.*) An octave.
- Octavin.** (*Fre.*) An octave flute.
- Octavina.** (*Lat.*) An old stringed instrument of the harp species, comprehending about three octaves, and tuned an octave higher than the spinet and harpsichord.
- Octavo, Alto.** (*Ita.*) An octave higher.
- Octet.** A composition in eight parts, or for eight voices; an ottetto.
- Ottetto.** (*Ita.*) An ottetto; an octet.
- Octo Bass.** A stringed instrument, — the low octave of the violoncello. Its size is so large that the left hand fingers of the player cannot act on the strings. To remedy this a set of movable keys is arranged, which, pressing the strings with energy, bring them on to frets placed on the neck of the instrument, for producing the tones and semitones. These keys are moved by levers, which the left hand seizes and draws up and down behind the neck of the instrument, and by seven other pedal keys, upon which the foot of the player acts.
- Octogenary.** An instrument of eight strings.
- Octosillabico.** (*Spa.*) Consisting of eight syllables.
- Octuor.** A piece in eight parts; an octet.
- Od.** (*Ita.*) Or.
- Ode.** A short poem or lyric composition distinguished from *song* by greater length and variety, and from *ballad* by being confined to the expression of sentiment admitting of narrative only incidentally.
- Odelet.** A short ode.
- Odeon.** (*Grk.*) A concert room or hall for the public performance of music; anciently, a building devoted to the contests of musicians for honorary prizes; among ecclesiastics, the choir of a church.
- Oder.** (*Ger.*) Or.
- Odeum.** (*Lat.*) Odeon.

Odicum. (*Grk.*) That part of practical music among the Greeks which concerned vocal performance.

Œ. An abbreviation of *Œuvre*.

Œdephone. An instrument in its general character resembling a pianoforte and harpsichord.

Œuv. An abbreviation of *Œuvre*.

Œuvre. (*Fre.*) Work,—a term used in numbering a composer's published works in the order of their publication.

Œuvre Premier. (*Fre.*) The first work.

Ofertorio. (*Spa.*) Offertory.

Offertoire. (*Fre.*) The offertory,—an anthem of the Catholic church.

Offertorio. (*Ita.*) Former name for a motet, or sacred composition for three, five, or more voices; the offertory.

Offertorium. (*Lat.*) An anthem; offertory.

Offertory. An anthem chanted in the morning service of the Catholic church; the first part of the mass, in which the priest prepares the elements for consecration.

Officium. (*Lat.*) The mass, or Catholic service.

Officium Defunctorum. (*Lat.*) The mass for the dead, sung by the Catholic church.

Officium Diurnum. (*Lat.*) The hora, which is sung at stated hours in the day in the Catholic church.

Officium Divinum. (*Lat.*) High mass.

Officium Matutinum. (*Lat.*) Early morning mass.

Officium Nocturnum. (*Lat.*) The hora sung at night.

Officium Vespertinum. (*Lat.*) Vespers.

Ofeleida. (*Ita.*) The ophicleide; a French bass-horn.

Ofeleide. (*Ita.*) A French bass-horn; an ophicleide.

Ogdoastich. A poem of eight lines.

Ohne. (*Ger.*) Without.

Ohne Begleitung. (*Ger.*) Without accompaniments.

Oktave. (*Ger.*) Eighth; octave.

Old Folks' Music. A term applied to the church music generally popular in the last century.

Olio. A miscellaneous collection of musical pieces.

Olivettes. (*Fre.*) A country dance performed after the olives are gathered.

Ollamhain-Re-Dan. (*Iri.*) Poets of the ancient Irish, who preserved in verse the traditions of religion, and composed martial songs and odes of war.

Ollapodrida. (*Spa.*) An olio.

Oimos. (*Grk.*) The mouth of the bom-bix, an ancient wind instrument.

Omeriti. (*Hin.*) One of the earliest of bowed instruments, and the first approach to the violin. It is made of the shell of the coccanut, with a sounding board formed of satin-wood or the skin of the gazelle. Its key board is made of red fir.

Omnes. (*Lat.*) All.

Omnia. (*Lat.*) All.

Ondeggiamento. (*Ita.*) A waving, tremulous motion of sound; on the violin, tenor, &c., a close shake.

Ondeggiare. (*Ita.*) Wave the voice.

Ondeggiare la Mano. (*Ita.*) An expression signifying that the hand in beating time must be waved to mark the last part of the measure.

One Hundred and Twenty-Eighth Note. A note equal in duration to one half a sixty-fourth note (22).

One Hundred and Twenty-Eighth Note Rest. A rest equal in duration to one half of that of a sixty-fourth note (33).

Ongarese. (*Ita.*) A dance after the Hungarian mode.

Ongherese. (*Ita.*) A Hungarian dance; ongarrese.

Ongleur. (*Fre.*) Name formerly given to performers on the lyre, cithara, harp, lute, and guitar.

Onzieme. (*Fre.*) Eleventh.

Ooggra. (*Hin.*) The first of the Srootis into which the Nikhad, or seventh note of the musical scale of the Hindoos, is divided.

Op. An abbreviation of *Opera*, *Operatic*, and *Opus*.

Open Diapason Stop. A metallic stop in an organ commanding the whole scale of the instrument.

Open Fifths. Two fifths succeeding each other in similar motion.

Open Harmony. Harmony of which the notes are separated by wide intervals.

Open Note. A note produced on the strings of a violin, guitar, and similar instruments when not pressed.

Open Octaves. Two octaves succeeding each other in similar motion.

Open Pedal. The right hand pedal of a piano; that which raises the dampers and allows the vibration of the strings to continue. Its use is shown by the syllable *Ped.*

Open Plain Shake. A moderately quick shake of readily distinguished changes, and closing without a turn.

Open Stop. That which regulates the open pipes.

Open Strings. The strings of an instrument when not pressed.

Open Tone. A tone produced on an open string.

Open Turned Shake. Similar to open plain shake, with the difference that it ends with a turn.

- Open Unison Stop.** The open diapason stop.
- Oper.** (*Lat.*) Opera.
- Opera.** (*Ita.*) A musical drama, consisting of recitatives, airs, choruses, &c., combined with scenery, decorations, and action; the score of a musical drama; the house in which operas are performed; a publication or work of an author.
- Opera, Ballad.** Light opera; that in which ballads and dancing predominate.
- Opera Buffa.** (*Ita.*) A comic opera; a burletta.
- Opera, Comic.** A burlesque opera; an opera interspersed with light songs, dances, and amusing incidents.
- Operadichter.** (*Ger.*) An operatic poet; writer of opera librettos.
- Opera Glass.** A short telescope having two tubes, and a set of concave lenses of low power for each eye, designed for the opera, to enable a person to see objects with distinctness.
- Opera, Grand.** An extended opera, consisting of a deep and intricate plot and a great variety of incidental events.
- Opera, Great.** The grand opera; an opera involving tragic events and details.
- Operagucker.** (*Ger.*) An opera glass.
- Operahaus.** (*Ger.*) Opera house.
- Opera House.** A theatre or building erected with a strict regard to the laws of acoustics, with scenes and appliances required for operatic performances.
- Opera Libretto.** The text of an opera; a small book containing the words of an opera.
- Opera Prima.** (*Ita.*) First work.
- Opera, Romantic.** A gay and sprightly opera, in which the music is interwoven with dialogue.
- Operasaal.** (*Ger.*) An opera saloon.
- Operasängerin.** (*Ger.*) An opera singer.
- Opera Season.** The period during which operatic performances take place.
- Opera Seconda.** (*Ita.*) Second work.
- Opera Semi-Seria.** (*Ita.*) A semi-serious opera.
- Opera Seria.** (*Ita.*) Serious opera.
- Operatic.** In the manner of the opera; a term applied to selections of music from an opera.
- Operatical.** Relating to or resembling the opera; in the style of opera singers.
- Operatic Concert.** A performance of music selected from operas.
- Opera Troupe.** A company of persons associated together for the purpose of giving operatic performances, usually travelling from place to place.
- Operazettel.** (*Ger.*) An opera playbill.
- Operetta.** (*Ita.*) A short opera, or musical drama of a light character.
- Operette.** (*Ger.*) An operetta; a little opera.
- Ophe.** An abbreviation of *Ophicleide*.
- Ophicleide.** A very large brass instrument having a compass of three octaves, sometimes called a serpent,—chiefly used in military music.
- Ophicleidist.** A performer on the ophicleide.
- Opposition.** The placing of one part against another, or in a place in which it does not properly belong.
- Ops.** An abbreviation of *Operas*.
- Opus.** (*Lat.*) Work; a name given by an author to each of his musical compositions, numbered in the order of their issue.
- Ora.** An abbreviation of *Oratorio*.
- Oracion.** (*Spa.*) Oration; a part of the mass.
- Oratoire.** (*Fre.*) Oratorio.
- Oratorical.** In the style of an oratorio; relating to an oratorio.
- Oratorical Accent.** That peculiar emphasis which is dictated by feeling, and imparts to musical performance its distinctive characteristics.
- Oratorio.** A sacred composition consisting of airs, recitatives, duets, trios, choruses, &c., founded on some scriptural narrative, and performed without the aid of scenery and action.
- Oratorium.** (*Lat.*) Oratorio.
- Orch.** An abbreviation of *Orchestra* and *Orchestral*.
- Orchesography.** A treatise upon dancing.
- Orchester.** (*Ger.*) Orchestra; an opera band.
- Orchestra.** An enclosure in a theatre, between the stage and the audience, originally assigned by the Greeks to the chorus and its evolutions, subsequently, by the Romans, to persons of distinction, and by moderns, to a band of instrumental musicians; a portion of a concert hall or ball room assigned for the use of the musicians; the company of instrumental musicians at theatres, concerts, balls, &c.; accompaniments to, or melodies between, the parts of the entertainment; the instruments so used, taken collectively.
- Orchestra, Full.** A general combination of stringed and wind instruments.
- Orchestra, Great.** A combination of stringed, reed, and brass instruments, with their proportion of instruments of percussion.
- Orchestral.** Relating to the orchestra.
- Orchestral Concert.** A performance of miscellaneous music by an orchestral company.
- Orchestral Music.** Music composed for a number of instruments; the performance of an orchestra.
- Orchestra, Stringed.** An orchestra formed exclusively of stringed instruments.

Orchestration. The performance of an orchestra; the arranging of music for an orchestra; scoring; instrumentation.

Orchestra, Wind. An orchestra consisting wholly of wind instruments.

Orchestre. (*Fre.*) The orchestra; a place for musicians.

Orchestrer. (*Fre.*) To score.

Orchestrie. Relating to the orchestra, or to dancing.

Orcestrina. An instrument producing music similar to that of an orchestra, comprising tones of the piano, seraphine, flageolet, bells, triangle, drums, and other instruments.

Orcestrion. An instrument combining the power and variety of a full orchestra.

Orden de Epistola. (*Spa.*) The office of singing the epistle at the mass.

Ordine. (*Ita.*) The arrangement of many parts to make a whole.

Ordine di Quatro Corde. (*Ita.*) A term in ancient music applied to a tetra-chord, and signifying a whole one, composed of, and divisible by, four chords.

Orecchia. (*Ita.*) An ear.

Orecchia Musicale. (*Ita.*) A musical ear.

Orechliante. (*Ita.*) Singing by the ear.

Orechlianti. (*Ita.*) Persons possessing an ear for music.

Oreille Musicale. (*Fre.*) A musical ear.

Oreja. (*Spa.*) The ear.

Orfidgh. (*Iri.*) Musicians of the orchestra.

Org. An abbreviation of *Organ*, and *Organist*.

Organ. The largest and most harmonious of wind instruments of music, consisting of numerous pipes of various kinds and dimensions, blown by bellows, and controlled by keys acted upon by the fingers and feet of a person seated in front.

Organarii. (*Lat.*) Among the ancients, those who performed on the hydraulic organ, and controlled it by means of keys and stops.

Organ, Barrel. A hand organ.

Organ Bellows. A pneumatic machine attached to an organ, the office of which is to supply the pipes with wind.

Organ, Bird. A small barrel or hand organ used in teaching birds to sing.

Organ Blower. The person who works the bellows for supplying the organ with wind.

Organ, Buffet. A very small organ.

Organ Builder. One who constructs and repairs organs.

Organ, Cabinet. An improvement upon the reed organ, being superior to it in power of tone, and designed to supply the place of a large organ in small churches and vestries.

Organ Case. The frame or outside of an

organ, called by the Germans the organ house.

Organ, Choir. In an organ with three rows of keys, the first or lower row, being the smaller or softer toned organ, used to accompany the principal singers in solos, duets, &c.

Organe. (*Fre.*) An organ.

Organ, Echo. That part of an organ emitting veiled or smothered sounds.

Organ, Enharmonic. An organ in which the octave is divided into more than twelve intervals; the enharmonic organ.

Organe Positif. (*Fre.*) A small organ without a pedal.

Organ, Euharmonic. An instrument of American origin, containing three or four times the usual number of distinct sounds within the compass of an octave, furnishing the precise intervals for every key, the tones comprising the scale of each key being produced by pressing a pedal corresponding to its key note.

Organ, Finger. An harmonica.

Organ, Flageolet. A small barrel organ the tones of which are in imitation of those of the flageolet.

Organ, Flute. A small barrel organ the tones of which resemble the flute.

Organ, Full. An organ performance with all its registers or stops in use.

Organ, Great. In an organ with three rows of keys, usually the middle row, so called because it contains the greatest number of stops, and the pipes are voiced louder than those in the swell or the choir organ.

Organ, Hand. A portable instrument consisting of a cylinder, turned by the hand, on which, by means of wires, pin, and staples, are set the tunes, the revolution of the cylinder causing the pins, &c., to act upon the keys, and at the same time to give admission to wind from the bellows to the pipe.

Organ Harmonium. A reed instrument, the reeds of which are voiced in such a manner as to give to each a quality of tone peculiar to itself, and to imitate the organ stops whose name they bear.

Organ, Horse. A large sized hand organ mounted on wheels and drawn by a horse.

Organ House. Name given by the Germans to the case of an organ.

Organ, House. A parlor organ.

Organ, Hydraulic. An invention of Ctesibius, of Alexandria, in the time of Ptolemy Evergetes. Its construction is unknown.

Organic. An epithet applied by the ancients to that part of practical music which concerned instrumental performance.

Organillo. (*Spa.*) A chamber organ; parlor organ.

Organist. A performer on the organ; in former times, certain Romish priests who organized, or sung in parts.

Organista. (*Spa.*) An organist.

Organistic. Relating to the organ.

Organists of the Hallelujah. An appellation given, about the year 1200, to certain priests, or clerks, who assisted in the performance of the mass.

Organizar. (*Spa.*) To tune an organ.

Organizare. (*Lat.*) To sing in parts; to organize.

Organization, Double. In ancient times, in organ playing, the act of playing the air a fourth below and a fifth above the chant, or singing part.

Organized Lyre. An instrument by which the performer can imitate the lyre, piano, harp, guitar, &c.

Organized Pianoforte. An instrument consisting of an organ and pianoforte, so conjoined that the same set of keys serve for both, or for either singly, at the pleasure of the performer.

Organizing. Singing in parts.

Organ, Keyed. An organ played upon by means of keys, so named to distinguish it from a barrel organ, whose tones are produced by a revolving cylinder.

Organ Keys. Movable projecting levers in the front of an organ, so placed as to conveniently receive the fingers of the performer, and which, by a connected movement with the valves, or pallets, admit or exclude the wind from the pipes.

Organ Loft. That part of the gallery of a church or cathedral in which the organ is placed.

Organ Melodeon. A melodeon having a register of stops similar to those of an organ.

Organ, Mouth. The shepherd's pipe; Pandeon pipes.

Organ Movement. A complex piece of machinery in an organ, consisting of a system of levers with their appendages, serving to transmit the action of the keys to the wind chest, pallets, and sound board.

Organ Music. Music composed for the organ, or in the performance of which the use of that instrument is required.

Organo. (*Ita.* and *Spa.*) Organ; a word found in the scores of oratorio choruses, instrumental anthems, &c., at the beginning of that staff designed for the organ, and the execution of the thorough-bass.

Organo-Chordium. (*Lat.*) An instrument invented by Vogler, at Stockholm, in 1797.

Organo-Lyricon. (*Ita.*) A French instrument similar to an organ, but more complex, and giving the tones of a greater number of instruments.

Organon. (*Ita.*) A double or manifold pipe.

Organophonic Band. An association who, with the voice alone, imitate the sounds of all the instruments of an orchestra. A band of this kind existed in London in 1852.

Organo Picciolo. (*Ita.*) A small or chamber organ.

Organorum Intabulaturæ. (*Lat.*) The general name formerly given to voluntaries, preludes, and all compositions for the organ.

Organ, Parlor. A style of organ adapted both by its size and tone to the wants of a private dwelling or small hall.

Organ, Partial. A series or row of pipes or tubes collected in one group or set, and forming a part, though complete in itself, of the entire organ.

Organ Pipes. Square and cylindrical tubes in an organ, from which proceed the various sounds of the instrument.

Organ Point. A passage in which the tonic or dominant is sustained continuously by one part while the other parts move.

Organ, Pneumatic. An organ moved by wind, so called by the ancients to distinguish it from that moved by water, — the hydraulic organ.

Organ, Reed. An organ of a small size, in which the keys open valves that allow the wind from bellows worked by the foot of the performer to act upon reeds.

Organ Stop. A collection of pipes, similar in tone and quality, passing through the whole or a greater part of the compass of the organ, and bearing one general name; a register.

Organ, Street. A hand organ.

Organ, Swell. In an organ with three rows of keys, usually the third or upper row, controlling one or more sets of pipes, which are enclosed by a set of sliding shutters, by the opening or closing of which the tone can be increased or diminished by degrees.

Organ Tone. One of the six dynamic tones; a tone that commences, continues, and closes with a uniform degree of power, and usually indicated by a sign (105).

Organum. (*Lat.*) An ancient species of counterpoint, in fourths, fifths, and octaves; among the ancients, a brazen vessel forming a principal part of the hydraulic organ.

Organuto. (*Ita.*) Musical.

Organ, Water. The hydraulica.

Orgel. (*Ger.*) Organ.

Orgelbalg. (*Ger.*) Organ bellows.

Orgelbank. (*Ger.*) Organist's seat.

Orgelbau. (*Ger.*) An organ building; the construction of an organ.

Orgelbauer. (*Ger.*) An organ builder.

Orgelbühne. (*Ger.*) Organ loft.

Orgelgehäuse. (*Ger.*) The case of an organ.

Orgelkasten. (*Ger.*) A cabinet organ.

Orgelklang. (*Ger.*) Sound or tone of an organ.

- Orgelkunst.** (*Ger.*) The art of organ playing; art of constructing an organ.
- Orgeln.** (*Ger.*) To play on the organ.
- Orgelpfeife.** (*Ger.*) An organ pipe.
- Orgelprobe.** (*Ger.*) Organ proof; proving the quality of an organ by a public performance upon it.
- Orgelpunkt.** (*Ger.*) An organ point, or pedal notes.
- Orgel Schule.** (*Ger.*) A school or method for the organ.
- Orgel Spiel.** (*Ger.*) Playing on an organ; piece played on an organ.
- Orgelspieler.** (*Ger.*) An organist.
- Orgelstein.** (*Ger.*) Pan's pipes.
- Orgelstimme.** (*Ger.*) Row of pipes in an organ.
- Orgel Stücke.** (*Ger.*) Pieces for the organ.
- Orgelretter.** (*Ger.*) An organ blower.
- Orgelstück.** (*Ger.*) A piece of music for the organ.
- Orgelzug.** (*Ger.*) An organ stop; register; diapason.
- Orgiastic Songs.** Songs of revelry; bacchanalian songs.
- Orgo.** An abbreviation of *Organo*.
- Org. S.** An abbreviation of *Organ Solo*.
- Orgue.** (*Fre.*) Organ.
- Orgue a Touches.** (*Fre.*) Finger organ.
- Orgue Hydraulique.** (*Fre.*) Hydraulic; water organ.
- Orgue Portatif de Barbarie.** (*Fre.*) Barrel, hand, street organ.
- Orgues a Eau.** (*Fre.*) Water organs.
- Orgues de Barbarie.** (*Fre.*) Barbarian organs, — an epithet applied by the French to street organs.
- Oricalco.** (*Ita.*) Trumpet.
- Original Key.** The key in which a composition is written.
- Oriscus.** The name of one of the ten notes used in the middle ages.
- Orlo.** (*Spa.*) A wind instrument.
- Ornamental Counterpoint.** A class of composition admitting the use and mixture of all kinds of notes.
- Ornamental Notes.** *Appoggiaturas* (64); all notes not forming an essential part of the harmony, but introduced as embellishments.
- Ornamenti.** (*Ita.*) Graces; embellishments, &c.
- Ornamente.** (*Ita.*) Ornamentally; gracefully.
- Ornate.** A style of music or musical execution highly ornamental.
- Ornemens.** (*Fre.*) Graces; embellishments.
- Orotund.** Noting a manner of singing distinguished by fullness, clearness, strength, and smoothness.
- Orpharion.** (*Grk.*) An ancient stringed instrument in the form of a lute.
- Orphean.** Relating to the ancient poet and musician Orpheus; musical and poetical.
- Orpheus.** In Greek mythology, a poet said to have had the power of moving inanimate bodies by the music of his lyre.
- Orpheus-Harmonic.** An instrument of the piano and harpsichord class.
- Orphic.** Pertaining to Orpheus.
- Orphica.** Certain mystic poems, incorrectly ascribed to Orpheus.
- Orphic Hymns.** Hymns pertaining to Orpheus, the poet of Greek mythology.
- Orquesta.** (*Spa.*) An orchestra.
- Orchestra.** (*Spa.*) The orchestra.
- Orrisonante.** (*Ita.*) Horrid sounding.
- Orthian.** (*Grk.*) A term applied by the ancients to a dactylic nome or song.
- Orthian Mode.** In the Orthian style; one of the Greek musical modes, quick, and particularly pleasing on account of its life and spirit.
- Orthophony.** A systematic cultivation of the voice.
- Osanna.** (*Ita.*) Hosanna.
- Osannare.** (*Ita.*) To sing hosannas.
- Oscuro.** (*Ita.*) Obscure; a term applied to black notes.
- O sia.** (*Ita.*) Or; or else.
- O sia piu facile.** (*Ita.*) Or else in this more easy manner.
- Osservanza.** (*Ita.*) Scrupulous exactness in regard to time; without increase or diminution of parts.
- Ossia.** (*Ita.*) Or else.
- Otaoustic.** An instrument that assists the sense of hearing.
- Oter ce qui assourdit.** (*Fre.*) To un-muffle a bell.
- Otia dant Vitia.** (*Lat.*) A device employed in the 16th and 17th centuries by the old masters, in their enigmatical canons, to indicate that the consequent should imitate all the notes of the antecedent by suppressing the rests.
- Ottum.** (*Lat.*) Adagio; slowly; with grace and ease.
- Ott.** An abbreviation of *Ottava*.
- Ott All.** An abbreviation of *Ottava Alta*.
- Ottardo.** (*Ita.*) Octachord; a system of eight sounds.
- Ottava.** (*Ita.*) An octave.
- Ottava Alta.** (*Ita.*) Play an octave higher than written.
- Ottava Bassa.** (*Ita.*) Play an octave lower than written.
- Ottavarima.** (*Ita.*) Italian stanzas of eight rhymed verses.
- Ottava Sopra.** (*Ita.*) The octave above.
- Ottaverella.** (*Ita.*) A small octave.
- Ottavino.** (*Ita.*) A small octave; a term sometimes applied to organ registers one or more octaves higher than others.

Ottavo Sotto. An octave lower.

Ott. Bas. An abbreviation of *Ottava Bassa*.

Ottetto. (*Ita.*) A composition in eight parts for eight voices.

Ottupla. (*Ita.*) An expression implying common time, or a measure of four times, marked with a C, or semicircle, placed at the beginning of the staff of the movement.

Ou. (*Fre.*) Or.

Ougab. (*Heb.*) An ancient instrument formed of reeds of unequal lengths bound together, and nearly identical with Pandean pipes.

Ouïe. (*Fre.*) The hearing.

Outer Voices. The highest and lowest voices.

Out of Tune. Singing or playing incorrectly; want of tune; discord; inharmony.

Ouvert. (*Fre.*) Open.

Ouverture. (*Fre.*) Overture.

Ouvriers. (*Fre.*) Hired applauders.

Overstrung Pianoforte. A pianoforte in which the strings of at least two of the lowest octaves are raised, running diagonally in respect to the other strings, above them.

Overtura. (*Ita.*) An overture.

Overture. An introductory symphony to an oratorio, opera, or ballet, generally consisting of three or four different movements; an instrumental composition for a full band or orchestra, resembling in style and manner of performance an introductory symphony.

Ovraggio. (*Ita.*) Opera.

Oxypheni. (*Grk.*) A name given by the ancient Greeks to high sounds in general, but more particularly to the highest of any three notes that are to one another as C to C sharp, and C sharp to D natural.

Oxyphonus. (*Grk.*) The person who sung a high part.

Oxyphony. Acuteness or shrillness of voice.

Oxytone. An acute sound.

P.

P. THE initial of *Piano*, and of *Pour*. In accordion music, P signifies that the bellows are to be pressed.

Pacatamente. (*Ita.*) Placidly; quietly; calmly.

Pæan. (*Grk.*) A song of victory sung by the ancient Greeks in honor of their gods, but chiefly of Mars and Apollo; in poetry, a foot of four syllables, and of four kinds, the first consisting of one long and three short syllables; the second of a short syllable, a long and two short; the third of two short syllables, a long and a short one; the fourth of three short syllables and a long one.

Pæanism. The singing or shouting of praise at the close of a victorious battle.

Pag. An abbreviation of *Pagina*.

Pages, Dancing. A company of ten or more boys who take a part in the services of the cathedral at Seville. Attired as pages, with castanets in their hands, they advance at a given signal, and dance a stately minuet, singing with the accompanying orchestra.

Pagina. (*Ita.*) A page or folio.

Pair of Spectacles. The drum-bass; a term applied by the Italians to the mere use of the tonic or dominant in playing upon the double bass.

Paisana. (*Spa.*) A Spanish country dance.

Paleo. (*Ita.*) A stage in a theatre or opera house.

Pallilo. (*Spa.*) Drumstick.

Palinode. A song repeated a second time; a satirical song or poem retracting a former one.

Pallet. A spring valve in the wind chest of an organ, covering a channel, leading to a pipe or pipes.

Palmadilla. (*Spa.*) A Spanish dance.

Palmelodicon. An instrument similar to the harmonica, played upon by the friction of the fingers of the performer.

Palmula. (*Lat.*) The keys of an instrument.

Palote. (*Spa.*) A drumstick.

Paloteado. (*Spa.*) Rustic dance performed with sticks.

Pampamme. (*Hau.*) A long wind instrument used in Africa.

Pan. One of the deities in Grecian mythology, so called because he exhilarated the minds of all the gods with the music of his pipes.

Panarmonion. (*Grk.*) A wind instrument used by the ancient Greeks, consisting of an assemblage of pipes, each hole being capable of emitting three different sounds, and in some circumstances more than three.

Panathænæa. (*Grk.*) An Athenian festival at which contests in singing, and playing on the flute and cithara, were held.

Panathenean Games. Certain games among the ancient Greeks in which the best singers, and players on the flute and cithara, contested for prizes.

Panaylon. A variety of flute which has five whole tones below added to its compass.

Pandean Music. Music adapted to the fistulæ Panis, or pipes of Pan.

Pandean Pipes. An ancient instrument made of reeds; Pan's pipes.

Pandect, Musical. A treatise comprising the entire harmonic science.

Panderada. (*Spa.*) A number of timbrels joined in concert.

Panderetear. (*Spa.*) To play on the timbrel.

Pandereteo. (*Spa.*) The act of beating the timbrel.

Pandero. (*Spa.*) A timbrel.

P. and F. The initials of *Piano* and *Flute*.

Pandora. A stringed instrument of the ancients; the pandoran.

Pandoran. (*Grk.*) An ancient stringed instrument resembling a lute, the strings of which were of brass: a bandore.

Pandore. (*Fre.*) Pandoran.

Pandure. An instrument resembling a lute.

P. and V. Initials of *Piano* and *Violin*.

Panharmonicon. An automatic instrument invented by Mæzel, which produced the sounds of a variety of instruments.

Pan's Pipes. One of the most ancient and simple of musical instruments, made of reeds of different lengths, fastened together and tuned to each other, stopped at the bottom, and blown by the mouth at the top.

Pantalon. (*Fre.*) One of the movements of the quadrille; an instrument of the dulcimer species, but larger.

Pantalonnade. (*Fre.*) A pantaloon dance; a merry dance of buffoons.

Panting Bellows. A style of organ bellows designed to prevent all jerking, and to give a regular flow of wind to the pipes.

Pantomima. (*Ita.*) Pantomime.

Pantomime. An entertainment in which the sentiments expressed are represented by mimicry and gesticulation accompanied by instrumental music.

Pantomimic Music. Music adapted to the varying scenes of a pantomime.

Pantomimist. One who acts in a pantomime.

Pantomimo. (*Ita.*) A pantomime player.

Pantomimus. (*Lat.*) Pantomime.

Paper, Music. Paper ruled or printed with a number of blank staves upon each page, for the purpose of writing or copying musical composition upon.

Para. (*Grk.*) Near.

Paracontation. (*Grk.*) Alternating singing, formerly much in vogue in the Greek church.

Paraerostic. A poetical composition, in

which the first verse contains, in order, all the letters which commence the remaining verses of the poem.

Parademarsch. (*Ger.*) Grand march.

Paradeschritt. (*Ger.*) A military step in which the parade march is played.

Paradetas. (*Spa.*) A kind of Spanish dance.

Paradiazeuxis. (*Grk.*) An interval between two tetrachords, consisting of one tone.

Paradiddle. A drum-beat.

Paradis. (*Fre.*) The upper gallery or play house.

Paradoxus. (*Grk.*) The winner of prize in the musical Olympic games of the ancients.

Parafoni Suoni. (*Ita.*) Sounds having between them the interval of a fourth or fifth, or their double, and therefore concord.

Para Hypate. (*Grk.*) The first sound above the gravest, of the lowest of the ancient diapason, or octave.

Parallel Intervals. Intervals passing in two parallel parts in the same direction; consecutive intervals.

Parallel Keys. The major and its relative minor.

Parallel Motion. The motion of two parts continuing in the same direction, and repeating the same sounds.

Paramese. (*Grk.*) With the ancients, the second sound of the second octave, corresponding with B above the fifth line in the modern system.

Paranete. (*Grk.*) The next sound to the nete, or most acute sound of the diapason, or octave of the ancient Greek system.

Paranete Diazeugmenon. (*Grk.*) The third sound of the fourth tetrachord, equivalent to D under the first line in the treble clef of the present system.

Paranete Hyperbolæon. (*Grk.*) The penultima of the supreme, or fifth tetrachord, corresponding with our treble clef note on the second line.

Paranete Synemmenon. (*Grk.*) The last sound but one of the third tetrachord, — the penultima, corresponding with C on the first ledger line in the bass of the modern system.

Paraphonia. (*Grk.*) A progression by mere fourths and fifths; an alteration of voice.

Paraphonoi. (*Grk.*) Certain combinations in the ancient music, which were neither concords nor discords, but between both.

Paraphrase. A sacred song or hymn based on a selected portion of Scripture.

Parat. (*Wel.*) To sing.

Paratripemata. (*Grk.*) Name given by the ancients to the side apertures of their flutes.

- Pardessus de Violo.** (*Fre.*) The treble viol.
- Parfait.** (*Fre.*) Perfect, with regard to intervals, &c.
- Parhypate Hypaton.** (*Grk.*) Second note of the lowest tetrachord of the ancients, equivalent to C on the second space in the bass of the modern scale.
- Parhypate Meson.** (*Grk.*) In the ancient system of music, the second sound of the second tetrachord.
- Parisienne.** (*Fre.*) A patriotic song of the French revolution of 1830.
- Parlando.** (*Ita.*) In a speaking or declamatory manner.
- Parlaute.** (*Ita.*) Accented; in a declamatory style; partaking of the recitative or speaking style.
- Parler.** (*Fre.*) To sound.
- Parley.** In military service, a drum-beat or trumpet sound for holding a conference with the enemy.
- Parlor Grand Pianoforte.** The smallest size grand piano.
- Parlor Organ.** A small organ, suited to a private dwelling.
- Parnassus.** A mountain in Greece, celebrated in mythology as sacred to Apollo and the Muses, and famous also for the Castalian spring and the temple of Apollo.
- Parochial Duty.** The organ accompaniment of a congregation singing in the Psalms, and the performance of voluntaries.
- Parodia.** The adaptation of a set of words to a musical composition other than that originally intended.
- Parodiare.** (*Ita.*) To parody; to burlesque.
- Parodiste.** (*Fre.*) Author of a parody.
- Parody.** A piece of vocal music to which an entirely different set of words are adapted from that originally intended for it.
- Part.** Each of the melodies of any harmonic composition of which four is the smallest number with which the chords necessary to elaborate harmony can be filled; the paper or book on which is separately written the particular melody designed for any single performer or set of performers.
- Part, Clarino.** The highest or first trumpet part in a musical composition.
- Part, Complementary.** That part of a fugue additional to the subject and counter-subject.
- Part, Counter.** A part to be applied to another, as the bass is the counter part to the treble.
- Parte.** (*Ita.*) Part.
- Parte Cantante.** (*Ita.*) The canto, singing or vocal part.
- Parte con, Parte senza Violini.** (*Ita.*) Part with and part without violins.
- Parte Inferiore.** (*Ita.*) Every part in which the song serves as a bass, or is the foundation of harmony.
- Parte Principale.** (*Ita.*) The leading part.
- Parte Superiore.** (*Ita.*) The principal part; any part which is higher than another with which it is compared.
- Part, First.** The soprano.
- Part, Fourth.** The bass.
- Parthenia.** (*Grk.*) Songs sung by a chorus of virgins at a festival of the ancient Greeks.
- Partial Organ.** A series or row of pipes or tubes collected in one group or set, and forming a part, though complete in itself, of the entire organ.
- Partial Score.** An arrangement in which the voices are condensed, or a portion of them omitted, or given in a higher or lower octave; scores in which important parts are given in full, and the accompaniment arranged on a keyed instrument.
- Partial Turn.** A turn consisting of the chief note and three fore notes or appoggiatures, the leading one of which may be either a large or small second above the principal (83).
- Participating Tones.** Accessory sounds; vibrating sounds other than those corresponding to the tone aimed at.
- Particular Systems.** Among the ancient Greeks, those systems which were composed of at least two intervals.
- Parti d'Accompagnamento.** (*Ita.*) Accompanying voices.
- Parti di Ripieno.** (*Ita.*) Parts not obligato; supplementary parts.
- Partie.** (*Fre.*) Part.
- Partie du Violon.** (*Fre.*) A violin part.
- Partien.** (*Ger.*) Instrumental pieces designed to be performed by viols, bass viols, lutes, &c.
- Parties de Remplissage.** (*Fre.*) Parts which fill up the middle harmony between the bass and upper part.
- Partimenti.** (*Ita.*) Preparatory exercises for the study of harmony and accompaniment.
- Partimento.** (*Ita.*) A figured base for the practice of harmony.
- Partition.** (*Fre.*) A score or entire draught of a composition in several parts.
- Partitur.** (*Ger.*) A score.
- Partitura.** (*Ita.*) A score.
- Partizione.** (*Ita.*) A score.
- Parts, Accessory.** Accompaniments.
- Part, Second.** The alto.
- Parts, Mean.** Middle parts.
- Parts, Middle.** Parts that lie between the two outside ones.
- Parts, Supplementary.** Parts not strictly indispensable.
- Parts, Weak.** The unaccented parts of a measure.
- Part, Third.** The tenor.

Pas. (*Fre.*) A dance.

Passage. (*Spa.*) A transition or change of voice; a passage.

Pas de Deux. (*Fre.*) A dance by two persons.

Pasionero. (*Spa.*) One who sings the passion.

Paso de Garganta. (*Spa.*) Trill of the voice; to quaver.

Pasple. (*Spa.*) A kind of dance.

Pas Redouble. (*Fre.*) A quickstep.

Passacaglio. (*Ita.*) A slow dance in $\frac{3}{4}$ time.

Passacaille. (*Fre.*) A slow dance in $\frac{3}{4}$ time.

Passacalla. (*Spa.*) A vaudeville.

Passage. A phrase, or short portion of an air, or other composition; a member of a strain or movement.

Passage. (*Fre.*) A trill; a quaver (88).

Passages, Pedal. Those parts of a composition or performance in which the pedals are used.

Passages, Running. Series of notes appropriated to a single syllable of text; divisions.

Passaggio. (*Ita.*) A passage; a succession of sounds so connected in their melody and expression as to form a member or phrase of a composition.

Passaggi Vletati. (*Ita.*) Forbidden passages.

Passamezzo. (*Ita.*) A slow, simple dance tune.

Passépié. (*Fre.*) An old French dance in $\frac{3}{8}$ or $\frac{2}{4}$ time, resembling a minuet, but more cheerful.

Pas Seul. (*Fre.*) A dance by one performer.

Passing Bell. The ringing of a bell at the hour of death to obtain prayers for the passing soul, also immediately after death.

Passing Chords. Chords introduced for the purpose of forming an easy transition from one chord to another.

Passing Modulation. A modulation leaving a key nearly as soon as entered upon; a transient modulation.

Passing Note. A character indicating a passing tone, and of smaller size than the others.

Passing Shake. A short trill, made in flowing passages of quavers or semiquavers, without breaking the time, or interrupting the natural course of the melody.

Passing Tone. A tone introduced between two other tones for the purpose of softening a distance, or melodizing a passage, but which forms no essential part of the harmony.

Passion. An oratorio having for its sub-

ject the last hours of the life of the Saviour.

Passionatamente. (*Ita.*) Passionately.

Passionate. In an impassioned manner.

Passionato. (*Ita.*) With pathos and passion.

Passione. (*Ita.*) The passion, or seven last words of our Saviour, set to music; an impassioned style of music.

Passiones. (*Lat.*) Compositions intended for Passion week; Passion music.

Passion Music. Music composed in Roman Catholic countries expressly for Passion week.

Passo Innanzi Passo. (*Ita.*) By degrees; gently.

Passy Measure. An old, stately kind of music; a cinque pace.

Pasticcio. (*Ita.*) An opera the music of which is by different masters; any composition formed of different pieces, or fragments of larger pieces.

Pastiche. (*Ita.*) A pasticcio.

Pastime. A small, light piece of diverting music.

Pastoral. A musical drama, the personages and scenery of which are chiefly rural; any lyrical production, the subject of which is taken from rural life; an instrumental composition written in the rural style; an idyl; a bucolic.

Pastorale. (*Ita.*) A soft, rural movement, generally in $\frac{6}{8}$ or $\frac{12}{8}$ time; a kind of dance, or figure used in a dance.

Pastoral Flute. The shepherd's flute, shorter than a transverse flute, and blown through a lip-piece at its extremity.

Pastoral Music. Music the style of which is rustic or rural.

Pastorelle. (*Fre.*) A pastoral.

Pastorello. (*Ita.*) A pastorale.

Pastourelle. (*Fre.*) One of the movements of the quadrille.

Pataletilla. (*Spa.*) A kind of dance.

Pateticamente. (*Ita.*) Pathetically.

Patetico. (*Ita.*) Pathetic.

Pathetic. Applied to music when it affects or excites the passions or feelings, particularly those of sorrow, pity, compassion, or sympathy.

Pathetica. (*Lat.*) Pathetic: a word indicating that the passage or piece should be performed in a manner moving to pity, compassion, &c.

Pathétique. (*Fre.*) Pathetic.

Patriotic Songs. Songs having for their theme the love of one's country, and a distinct recognition of a nationality.

Pauan. A peculiar species of old Spanish dance; also, a tune adapted to the movements of the dance.

Pauke. (*Ger.*) Kettle drum.

Pauken. (*Ger.*) Kettle drums; to beat the kettle drums.

Paukenconcert. (*Ger.*) A concert of kettle drums.

Paukendonner. (*Ger.*) A crash of cymbals.

Paukenfell. (*Ger.*) The leather or skin of the kettle drum.

Paukenklang. (*Ger.*) The clang of kettle drums.

Paukensschlag. (*Ger.*) Kettle drum beating.

Paukenschläger. (*Ger.*) Kettle drummer.

Paukenwirbel. (*Ger.*) A tymbal or kettle drum screw; a roll on the kettle drum.

Paulatinamente. (*Spa.*) Gently; slowly.

Pausa. (*Ita., Spa., and Lat.*) A rest.

Pausa Generale. (*Ita.*) A pause for all the performers.

Pause. A character, consisting of a dot surmounted by a curve, placed over a note or rest to indicate that the tone or silence is to be prolonged beyond its natural length to an extent at the pleasure of the performer; a hold (113).

Pause, Demi. (*Fre.*) A minim rest (23).

Pause, General. A general cessation, or silence of all the parts.

Pause Generale. (*Fre.*) A general pause.

Pause, Initial. A character of silence, so called when placed at the beginning of a piece.

Pausen. (*Ger.*) To make a pause; to pause; rests.

Pavan. The pavan, an old Spanish dance.

Pavane. (*Fre.*) An antiquated French dance of a grave and stately cast.

Paventato. (*Ita.*) Embarrassed; with timidity.

Paventoso. (*Ita.*) Timidly.

Pavillon. The bell of a horn; the canal between the second bend and the extremity of a trumpet.

Peal. A set of bells tuned to each other; the changes rung upon a set of bells; a melody composed for bells.

Peal, Dumb. The ringing of a chime of bells in commemoration of a death, by padding one side of the clappers and round ringing the covered and uncovered sides alternately.

Peau. A psalm; a song of praise.

Peana. (*Ita.*) A psalm.

Pearled. Played with a few fingers.

Pearling. An ornamental style of playing with a few fingers.

Pectis. (*Grk.*) An ancient stringed instrument first used in Persia, and subsequently improved by the Greeks into a kind of harp.

Ped. An abbreviation of *Pedal*, usually

employed in place of the full word, to indicate the use of the pedal.

Pedal. An appliance under a pianoforte acted upon by the foot, the use of which modifies the tone of the instrument; a set of keys in an organ, moved by the foot of the performer. Its use is indicated by various signs (141).

Pedal Bass Organ Harmonium. An instrument designed for church use, the tones of which are produced by the action of wind through metallic reeds.

Pedal, Damper. The pedal of a pianoforte which raises the dampers from the strings, and thus allows them their full vibration.

Pedale. (*Ita. and Ger.*) A pedal; a stationary bass.

Pedale Bassi. (*Ita.*) Pedal basses.

Pedal Note. A holding note, during which the harmony formed by the other parts of the composition is allowed to proceed.

Pedales de Combinaison. (*Fre.*) Combination of pedals.

Pedal Extension. The loud pedal of a pianoforte; that by which the sound is increased and sustained.

Pedal Harmonies. The chords formed by placing the dominant seventh, diminished seventh, or seventh of a leading note on the tonic, or the dominant treated as a temporary key note.

Pedal, Harp. The soft pedal of a pianoforte; that by means of which the sound is dampened or decreased.

Pedali. (*Ita.*) The pedals in piano or organ music.

Pedaliera. (*Ita.*) The pedal keys of an organ, spoken of collectively.

Pedal Keys. That set of keys belonging to an organ, melodeon, and all similar instruments, which is played on by the feet.

Pedal, Monochord. The one-stringed pedal.

Pedal Note. A holding note, during which the harmony formed by the other parts of the composition proceeds independently.

Pedal, Open. That which raises the dampers and allows the full vibration of the strings to continue.

Pedal Passages. Passages of a composition or performance in which the pedals are used.

Pedal Pianoforte. A pianoforte having pedals suitable for organ practice, the pedal strings of which are in the rear, and extend lengthwise of the instrument, the two separate actions being placed in the closest juxtaposition.

Pedal Pipes. Pipes in an organ which are caused to sound only by pressing the pedals.

Pedal, Swell. The pedal which raises the dampers from the strings.

Pedal, Tonic. A continued bass note on which chords foreign to its harmony are given.

Peg. One of the pins of a musical instrument on which the strings are strained.

Pelteagh. (*Iri.*) A general name of the tunes of the poems and songs of the ancient inhabitants of Ireland.

Pelak. (*Jav.*) A style of musical performance among the Javaese consisting of a combination of instruments limited to a small number of notes, the intonations of which are very acute.

Pendulum, String. A Weber chronometer.

Pentachord. An order or system of five sounds; a five-stringed musical instrument.

Pentachordus. (*Lat.*) Five-stringed; a general name for all instruments of five strings.

Pentacrostic. A set of verses so disposed as to have five acrostics of the same name in five divisions of each verse.

Pentameter. (*Grk.*) In ancient poetry, a verse of five feet, the first two of which are either dactyls or spondees, the third always a spondee, and the last two anapests.

Pentametro. (*Ita.*) Pentameter; verse of five feet.

Pentaphonic. Composed of five voices.

Pentastich. (*Grk.*) A composition in poetry of five verses.

Pentatonon. (*Grk.*) An interval of five whole tones, or the augmented sixth.

Penultime. (*Fre.*) Penultimate; last but one.

Penultima. The last sound but one.

Penultimate. The last but one.

Per. (*Ita.*) For; by; through; in.

Per Biscantum. (*Lat.*) An expression by which the old ecclesiastical musicians signified the composition or performance of music in two parts.

Perçant. (*Fre.*) Piercing; shrill.

Perces. (*Fre.*) Holes of musical instruments.

Percotimento. (*Ita.*) Percussion.

Percuss. To strike upon.

Percussion. The striking of a note or a chord; the effect of sound on the ear.

Percussional. A general name for all instruments that are struck, as a drum, tabor, gong, or bell.

Percussione. (*Ita.*) Percussion, or the act of striking a note or chord.

Percussive Instruments. Instruments whose sounds are produced by being struck.

Perd. An abbreviation of *Perdendo*.

Perdas. (*Per.*) The musical modes or systems of the Persians.

Perden. An abbreviation of *Perdendo*

Perdendo. (*Ita.*) A gradual diminution, both in the quantity of tone and speed of movement.

Perdendosi. (*Ita.*) A term signifying that the passage over which it is written is to be performed in a time gradually decreasing to the last note, and with a tone insensibly sinking on the ear till entirely lost.

Perfect. A term applied by theorists to certain intervals and chords.

Perfect Breve. A dotted breve, equal in duration to three eighths of a large, or three semibreves (36).

Perfect Cadence. A complete and satisfactory close in both the harmony and melody; a close in which the dominant or fifth passes into the chord of the tonic or key note.

Perfect Chord. A chord entirely consonant; a chord having all its proper members; a perfect consonance.

Perfect Close. A close having for its bass the key note of a composition.

Perfect Concords. The perfect fourth, fifth, and eighth.

Perfect Consonance. A just and determined interval, as the octave, fifth, or fourth; a consonance in which the interval is invariable.

Perfect Fifth. An interval containing three whole tones and one major semitone.

Perfect Fourth. An interval containing two whole tones and one major semitone.

Perfect Octave. An interval containing five whole tones and two major semitones.

Perfect Period. A termination satisfactory and agreeable to the ear.

Perfect Primes. Primes not affected in either of their tones by a sharp or a flat.

Perfect Prolation. In the music of the ancients, that prolation comprising three minims in a semibreve.

Perfect Time. A threefold time, in which the twofold note has the value of three whole notes.

Perfect Triad. The harmonic division of the fifth into two thirds, of which the greater third is lowest.

Perfect Trill. A rapid alternation of two notes, the one over which is the sign, and the one above it, ending with a turn.

Perfetto. (*Ita.*) Perfect, with regard to intervals, &c.

Performer. A practical instrumental or vocal musician; one who plays or sings.

Pergolo. (*Ita.*) A box in a theatre; a stage for operatic performance.

Perielesis. (*Lat.*) A term formerly used in church music, signifying the interposition of one or more notes in the intonation, to indicate the approach of the final, and apprise the choir that they were to take up the theme.

Per il Violino. (*Ita.*) For the violin.

- Period.** A complete musical sentence containing several members; a satisfactory and agreeable close (120).
- Periode.** (*Ita.* and *Fre.*) A period (120).
- Periode Musicale.** (*Fre.*) A musical period.
- Periodenbau.** (*Ger.*) The construction of musical periods.
- Period, Imperfect.** A termination not fully satisfying the ear.
- Period, Irregular.** A period in which an imperfect cadence interrupts or suspends an expected final close.
- Periodology.** The construction of musical periods; the art of composition.
- Period, Perfect.** A termination agreeable and satisfactory to the ear.
- Per Ogni Temp.** (*Ita.*) A term sometimes introduced in a motet, signifying that it is suited to any time and occasion.
- Perpendicular Harp.** Name given to a harp invented by Dizi in 1820.
- Perpetual Fugue.** A canon so constructed that its termination leads to its beginning, and hence may be perpetually repeated.
- Perpetual Psalmody.** The *Laus Perennis*, established in the early ages of Christianity by an order of monks whose discipline obliged them to render it ceaseless.
- Perpetui Suoni.** (*Ita.*) Perpetual sounds; the highest and lowest in the tetrachords of the ancient Greek system.
- Personne Dramatis.** (*Lat.*) The characters of an opera or dramatic play.
- Personnaggio.** (*Ita.*) One of the characters of a play.
- Personne qui Prelude.** (*Fre.*) A prelude.
- Pesante.** (*Ita.*) In an impressive manner; with importance and weight.
- Pestalozzian System.** A system of induction, presenting an analytical and synthetical arrangement of the rudiments of music in their natural progressive order.
- Pestlied.** (*Ger.*) Plague psalm; pest hymn.
- Petit.** (*Fre.*) Little; small.
- Petit Chœur.** (*Fre.*) Little choir; a sacred composition in three parts.
- Petite Mesure a Deux Temps.** (*Fre.*) Two crotchets, or $\frac{2}{4}$ time.
- Petites Notes Breves.** (*Fre.*) Short small notes.
- Petites Notes Doubles.** (*Fre.*) Double small notes.
- Petites Notes Longues.** (*Fre.*) Long small notes.
- Petites Notes Vives.** (*Fre.*) Short grace notes.
- Petit Piano Droit.** (*Fre.*) Semi-cabinet piano.
- Petits Morceaux.** (*Fre.*) Short pieces.
- Petits Pieces.** (*Fre.*) Little pieces; short and easy compositions.
- Petits Riens.** (*Fre.*) Light, trifling compositions.
- Petits Violins.** (*Fre.*) Small violins.
- Petteia.** (*Grk.*) Among the ancients, the art of ascertaining the sounds which ought, or ought not, to be used; one of the four parts into which Euclid divided the *melopœia*.
- Peu.** (*Fre.*) A little.
- Pezzi di Bravura.** (*Ita.*) Pieces containing bold, spirited passages.
- Pezzo.** (*Ita.*) A fragment; a select, detached piece of music.
- P. F.** The initials of *Poco Forte*, also of *Pianoforte*.
- Pfeife.** (*Ger.*) A pipe; a fife.
- Pfeifen.** (*Ger.*) To play on a fife or pipe.
- Pfeiferel.** (*Ger.*) Whistling; piping.
- Phantaisie.** A fantasia.
- Phantasiren.** (*Ger.*) Improvising.
- Phantasirte.** (*Ger.*) Improvised.
- Phantasy.** A fantasia.
- Phœateuth.** (*Iri.*) A general name for the tunes of the poems and songs of the ancient inhabitants of Ireland.
- Philharmonic.** (*Grk.*) Loving harmony or music.
- Philœlia.** (*Grk.*) A style of hymn sung by the ancient Greeks in honor of Apollo.
- Philomusical.** Loving music.
- Phishammonica.** A kind of octagonal accordeon.
- Phœnices.** A musical instrument of the Phœnicians.
- Phonasee.** (*Grk.*) Name given by the ancients to those who taught the management of the voice.
- Phonasectics.** (*Grk.*) The art or method of restoring the voice.
- Phonaseos.** (*Grk.*) Among the ancients, one who taught the cultivation and regulation of the voice.
- Phonation.** The physiology of the voice.
- Phonetic.** Pertaining to the voice or its use.
- Phonetics.** (*Grk.*) The art of combining musical sounds; the doctrine or science of sounds; phonics.
- Phonics.** (*Grk.*) The doctrine or theory of sounds, especially those of the human voice; the art of treating and combining musical sounds; acoustics; phonetics.
- Phonocamptic.** (*Grk.*) Having the power to inflect sound, or turn it from its direction, and thus alter it.
- Phonology.** (*Grk.*) The theory or doctrine of the elementary sounds of the human voice.
- Phonometer.** A monochord with its wire stretched by a weight capable of very accurate apportionment, designed as an aid in tuning.

Phonomimo. (*Grk.*) To imitate the human voice.

Phonome. An instrument invented in Vienna, the tones of which, produced by means of pipes, are similar to those of the human voice.

Phonoscope, Electro-Magnetic. An instrument of recent English invention, the motive power of which is produced by a voltaic battery, and which, upon being put in communication with a piano, harmonium, or organ, prints the music as it is played.

Phorbela. (*Grk.*) A bandage used by vocal performers among the ancients; a capistrum.

Phorminx. (*Grk.*) A stringed instrument of remote antiquity, similar to the cithara, or lyre, but of superior tone and power.

Photinx. A curved flute of Egypt of an antiquity prior to that of the lyre.

Phrase. A musical idea generally occupying two bars, or at most three; any regular and symmetrical course of notes which commence and complete the intended expression (122).

Phrase, Extended. A phrase in which, by repeating one of the feet, or by any other variation of the melody, three measures are employed instead of two.

Phrase, Irregular. Any variation of a melody by which three measures are used instead of two; an extended phrase.

Phrase Manquees. (*Fre.*) Imperfect and unsymmetrical passages introduced by injudicious composers, by which the melody is maimed, and the expression destroyed or weakened.

Phraser. (*Fre.*) To form phrases; to mark the phrases.

Phrasing. The act of arranging notes into clusters or groups, so as to form distinct phrases in singing or playing.

Phrygian Chant. A chant designed to excite its auditors to fury and rage.

Phrygian Mode. One of the ancient modes of the Greeks, holding a middle place between the Lydian and Doric. Its character was bold, impetuous, and vehement. Its lowest note corresponded with E natural on the third space in the bass of the present system.

Phthongometer. (*Grk.*) An instrument with which to measure vocal sounds.

Phthongos. (*Grk.*) A sound or tone.

Physharmonica. (*Fre.*) An instrument employed as a substitute for the organ, and similar to a melodeon.

Pia. An abbreviation of *Piano*.

Pia Acc. An abbreviation of *Piano Accompaniment*.

Placevole. (*Ita.*) In a delicate and pleasing manner.

Placevolmente. (*Ita.*) Gayly and gracefully; delicately.

Placevolezza. (*Ita.*) Liveliness.

Piangendo. (*Ita.*) Plaintively.

Piangevole. (*Ita.*) Despondent; sorrowful; sad.

Piangevolmente. (*Ita.*) Despondingly; plaintively; dolefully.

Pianiss. An abbreviation of *Pianissimo*.

Pianissimo. (*Ita.*) Extremely soft.

Pianist. An amateur or professional player on the pianoforte.

Pianiste. (*Fre.*) A pianoforte player.

Piano. (*Ita.*) Soft; a pianoforte.

Piano a Queue. (*Fre.*) A grand pianoforte.

Piano Assai. (*Ita.*) As soft as possible.

Piano Carre. (*Fre.*) A square pianoforte.

Piano Droit. (*Fre.*) Upright piano.

Pianoforte. (*Ita.*) A stringed and keyed instrument, of German origin, so called from its equal command both of softness and strength. Its strings are sounded by means of small hammers connected by levers with the key or finger board. The term pianoforte is also used to show that the note is to be commenced soft, then immediately increased.

Pianoforte Action. The mechanism of a pianoforte, by which the pressure of the finger upon each key is transmitted to its corresponding string.

Pianoforte Action, Double. That in which two hammers are employed, the second, or under one, multiplying the velocity of the first.

Pianoforte, Æolian. A pianoforte so united with a reed instrument that the same set of keys serve for both, or for either singly, at the pleasure of the player.

Pianoforte, Boudoir. An upright pianoforte similar in form to the parlor organ.

Pianoforte, Compensating. An English piano so made as to allow of the use of heavy strings, by which the full power of a grand is obtained from a cottage or small piano.

Pianoforte, Concert Grand. The largest size grand pianoforte.

Pianoforte, Cottage. An upright pianoforte.

Pianoforte, Dumb. A key board arranged for the practice of pupils without producing sound.

Pianoforte, Electric. A pianoforte invented in 1851, the wires of which are vibrated by electro-magnetism.

Pianoforte, Grand. A pianoforte in which all the octaves, save about the lowest two in the scale, have for each note three strings attuned in unison, and struck at once by the same hammer. From four to seven of the lowest strings are sometimes single, and through about another octave and a half two strings to each note are often used.

Pianoforte Hammer. That part of the

- mechanism of a pianoforte which strikes the wires.
- Pianoforte, Melographic.** A piano connected with which was a clock movement, by which the improvisation of a composer was recorded.
- Pianoforte, Organized.** An instrument consisting of an organ and pianoforte, so conjoined that the same set of keys serve for both, or for either singly.
- Pianoforte, Overstrung.** An arrangement of the strings of a pianoforte by which two, at least, of the lowest octaves are raised, running, in respect to the other strings, diagonally above them.
- Pianoforte, Parlor Grand.** A grand pianoforte of the smallest size.
- Pianoforte, Pedal.** A pianoforte having pedals suitable for organ practice, the pedal strings of which are in the rear, and extend lengthwise of the instrument.
- Pianoforte, Piccolo.** A small upright pianoforte.
- Pianoforte Score.** A score in which every part has been so arranged that it may be played on a pianoforte.
- Pianoforte, Semi-Grand.** A grand pianoforte of a medium size.
- Pianoforte, Sostinente.** A pianoforte introduced in 1817, the peculiarity of which was a continuation of its sounds by means of silk threads or skeins.
- Pianoforte, Transposing.** A piano so constructed as to effect transposition mechanically.
- Pianoforte, Upright.** A pianoforte whose strings run obliquely or vertically upward.
- Pianograph.** A machine, invented by M. Guerin, which, on being attached to the pianoforte, indicates, on paper prepared for the purpose, anything played by the pianist.
- Piano, Mezzo.** (*Ita.*) Rather soft.
- Piano-Piano.** (*Ita.*) Softer; very soft.
- Piano Score.** A score in which the orchestral accompaniments are compressed into a pianoforte part.
- Piano, sempre Staccato e marcato el Basso.** (*Ita.*) Soft, with the bass always well marked and detached.
- Piano Solo.** For the pianoforte only.
- Pianos Transpositeurs.** (*Fre.*) Transposing pianos.
- Piano, Violino.** (*Ita.*) A piano containing an instrument similar to a violin, which, when played upon, gives the sound of a piano and violin.
- Pian-Piano.** (*Ita.*) Gently; softly.
- Platti.** (*Ita.*) Cymbals.
- Pib.** (*Wel.*) A pipe; a fife.
- Pibcorn.** (*Wel.*) A Welsh wind instrument, consisting of a wooden pipe with holes at the sides and a horn at each end.
- Pibe.** (*Dan.*) A pipe.
- Pibroch.** A wild, irregular species of music, peculiar to the Highlands of Scotland, performed on a bagpipe.
- Picchiettato.** (*Ita.*) Struck; intonated with vehemence.
- Piccolino.** (*Ita.*) Small, or very small.
- Piccoli Violini alla Francese.** (*Ita.*) A term applied by the Italians, in the latter part of the 16th century, to violins.
- Piccolo.** (*Ita.*) Small.
- Piccolo Flute.** A small flute which is an octave higher than that of the ordinary flute; an octave flute.
- Piccolo Pianoforte.** A small upright pianoforte.
- Pieces.** A name of general import, applicable to all kinds of compositions.
- Pieces, Fugitive.** Short compositions of no permanent value.
- Pieds.** (*Fre.*) The feet.
- Piena.** (*Ita.*) Full.
- Pienamente.** (*Ita.*) Fully.
- Pieno.** (*Ita.*) Full.
- Pieno Choro.** (*Lat.*) A full chorus.
- Pleno Organo.** (*Ita.*) With the full organ.
- Pietosamente.** (*Ita.*) Pitifully; compassionately.
- Pietoso.** (*Ita.*) With pity; compassionately; a connected, very slow and carefully accented delivery, — usually applied to church music.
- Pifano.** (*Spa.*) A fife; a fifer.
- Pifara.** (*Ita.*) A fife; a fifer.
- Pifaro.** (*Spa.*) A fife; one who plays on a fife.
- Pifferare.** (*Ita.*) To play the fife.
- Pifferina.** (*Ita.*) A little fife.
- Piffero.** (*Ita.*) A fife, or small flute; a player on a fife.
- Pifferone.** (*Ita.*) A large fife.
- Plucer.** (*Fre.*) To play upon a musical instrument.
- Pinces.** (*Fre.*) A general name for stringed instruments.
- Pinching.** A practice by which bagpipers gain one or two notes by half covering the thumb hole.
- Pindaric.** An ode in imitation of Pindar, the Grecian, and chief of lyric poets; an irregular ode.
- Pins, Hitch.** The pins in the plate of a piano on which the strings are permanently fastened.
- Pins, Tuning.** Wrest pins.
- Pins, Wrest.** Movable pins in a pianoforte, about which one end of the string is wound, and by the turning of which the instrument is tuned.
- Piob.** (*Gae.*) A pipe
- Piobaireachd.** (*Gae.*) Pipe music.
- Piobamala.** (*Iri.*) The harp of the ancient inhabitants of Ireland.

Pip (*A. S.*) A pipe; a wind instrument in form of a tube.

Pipa. (*Sue., Spa., and Ice.*) A pipe; the reed of a clarion.

Pipe. Any tube, which, being inflated at one end, produces a musical sound, acute or grave, soft or loud, according to its material, form, and dimensions; to play on a pipe; a high or sharp tone.

Pipeau. (*Fre.*) A pipe.

Piper. A performer on a pipe.

Pipe Rattle. A particular kind of bird note, so named by English bird fanciers in the last century.

Pipe, Reed. A pipe formed of reed for musical purposes, either single, as in ancient times, in numbers, as in the Pandean pipes, or in connection with other varieties of pipes, as in the organ.

Pipers. Itinerant musicians who formerly performed on a variety of wind instruments, bagpipe, musette, &c.

Pipers, Town. Performers on the pipe, who, in the early days of Scotland, assisted in the celebration of holidays.

Pipe, Soeck. Name given to the bagpipe by the ancient northern poets.

Pipes of Pan. A wind instrument consisting of a range of pipes bound together, side by side, and gradually lessening, with respect to each other, in length and diameter; pandean pipes.

Pipes, Organ. Square and cylindrical tubes in an organ, from which proceed the sounds of the instrument.

Pipes, Pandean. Pan's pipes.

Piptana. (*Spa.*) Flute made by boys of green cane.

Pique. (*Fre.*) Struck; intoned vehemently; the dash or dot employed to show that certain notes are to be played in a detached manner (75).

Pitancero. (*Spa.*) Superintendent of a choir in a cathedral.

Pitar. (*Spa.*) To play on a pipe.

Pitch. The acuteness or gravity of any particular sound, or the tuning of any instrument; to set to a key note; to fix or set the tone of.

Pitch, Concert. The pitch or degree of acuteness or gravity generally adopted for some one given note, and by which every other note is governed.

Pitch Pipe. A wind instrument employed to designate or ascertain the pitch of a key. It is blown at one end, and being shortened or lengthened at pleasure, produces with exactness the semitonic degrees within its compass.

Pitillo. (*Spa.*) Flageolet; a pipe or flute.

Pito. (*Spa.*) Pipe; a small flute.

Pitofero. (*Spa.*) Piper; flutist.

Pittorico. (*Ita.*) Embellished; pictorial or figured.

Piu. (*Ita.*) More.

Piu Allegro. (*Ita.*) A little quicker.

Piu che Lento. (*Ita.*) Slower than lento.

Piu Forte. (*Ita.*) Louder.

Piu Lento. (*Ita.*) Slower.

Piu Meno. (*Ita.*) Somewhat less.

Piu Mosso. (*Ita.*) With increased action.

Piu Moto. (*Ita.*) Faster.

Piu Piano. (*Ita.*) Softer.

Piu Piu. (*Ita.*) Somewhat more.

Piu Presto. (*Ita.*) Quicker.

Piu Tosto Allegro. (*Ita.*) Rather quick.

Piu Vivo. (*Ita.*) More animated.

Piva. (*Ita.*) A bagpipe; hautboy or cornet.

Piz. An abbreviation of *Pizzicato*.

Pizz. An abbreviation of *Pizzicando*.

Pizzicando. (*Ita.*) Indicates that the strings of a violin are to be sprung with the fingers; pizzicato.

Pizzicato. (*Ita.*) In violin or violoncello music, indicates that the notes are to be snapped or sprung with the finger, instead of being played with the bow.

Placebo. (*Lat.*) In the Roman Catholic church, the vesper hymn for the dead, commencing, "Placebo Domino."

Placenteramente. (*Spa.*) Joyfully.

Placidamente. (*Ita.*) Placidly; quietly

Placido. (*Ita.*) Calm and quiet; placid.

Plagal. (*Grk.*) A term applied by the ancient Greeks to those church modes whose melody was confined within the limits of the dominant and its octave.

Plagal Cadence. A cadence in which the final chord on the tonic is preceded by that on the subdominant.

Plagal Keys. Those keys in the system of the ancient Greeks whose tones reached from the dominant or fifth upwards to the octave and twelfth.

Plagal Melodies. Melodies having their principal notes lying between the fifth of the key and its octave or twelfth.

Plagal Modes. In the ancient Greek system of music, those modes whose tones extended from the dominant or fifth upwards to the octave and the twelfth.

Plain Bob. Grand sire bob; the ringing of 720 changes upon a peal of six bells.

Plain Chant. Plain song; an ecclesiastical chant in dupl measure with notes of equal length, and seldom extending beyond the limits of an octave.

Plain Counterpoint. Simple counterpoint.

Plain Descant. Simple counterpoint.

Plain Recitative. A recitative written with no other accompaniment than a bass part, of which the notes are figured so as to indicate the chords upon which the recitative is constructed.

Plain Scale. The scale of a pianoforte

- when the points at which the hammers strike the strings lie in a direct line.
- Plain Shake.** A shake shorter than the passing shake, ending without a turn (§8).
- Plain Shake, Close.** A semitone shake rapid, though with less energy than the open shake, and closing without a turn.
- Plain Shake, Open.** A moderately quick shake of readily distinguished changes, and closing with a turn.
- Plain Song.** The old ecclesiastical chant without those harmonic appendages with which it has since been enriched; simple, slow, unfigured vocal music.
- Plaintive Music.** A style of music expressive of grief.
- Plaintivo.** (*Ita.*) Expressively; plaintively.
- Plank, Wrest.** That part of a piano in which the wrest pins are fixed.
- Planxty.** An Irish dance, and tune which accompanies it.
- Plaque.** (*Fre.*) Struck at once, in speaking of chords.
- Plärren.** (*Ger.*) To sing monotonously; to sing with a hoarse or cracked voice.
- Plasma.** (*Grk.*) A term of the ancients, signifying a florid, also a soft and delicate modulation of the voice.
- Plated Harmony.** A harmony without movement.
- Plate Pins.** Those pins in the plate of a piano on which the strings are permanently fixed.
- Plates.** Sheets or pages of metal, quadrilateral in form, upon which music notes are stamped or engraved for the purpose of being printed; stereotype pages formed of music type and subsequently cast for the same purpose; also electrotypes consisting of a page of music type subjected to an electric precipitation of copper.
- Plate, String.** The plate of a piano in which the hitch pins are fixed.
- Plauso.** (*Ita.*) Applause.
- Play.** To perform on a musical instrument; to take a part in an operatic performance.
- Player, Flute.** A flutist; a flautist.
- Players on High and Low Instruments.** A title assumed by the French minstrels of the 14th century, when the laws of counterpoint were forming, and began to give exercise to bass and treble instruments in concert.
- Play House Tunes.** The general name by which, in the 17th century, all melodies first introduced to the public by the theatres were designated.
- Plectrum.** (*Lat.*) A small instrument, commonly of ivory, used by the ancients in playing upon the lyre, harp, mandoline, &c.
- Plegaria.** (*Spa.*) Bell rung at noon for prayers.
- Plein Jeu.** (*Fre.*) Full organ.
- Pletto.** (*Ita.*) A violin bow.
- Plico.** (*Lat.*) A kind of ligature used in the old music, as a sign of hesitation or pause.
- Plurisound.** A general name for any simultaneous combination of musical sounds.
- Pluritonic.** Any combination of musical sounds.
- Plus.** (*Fre.*) More.
- Plus Anime.** (*Fre.*) With greater animation.
- Pneumatic Instruments.** Instruments whose tones are produced by the action of wind.
- Pneumatic Organ.** An organ moved by wind, so named by the ancients to distinguish it from the hydraulic organ, moved by water.
- Po.** An abbreviation of *Primo*.
- Poche.** (*Fre.*) A kit, or pocket violin.
- Pochette.** (*Fre.*) A kit, or small violin, used by dancing masters.
- Pochettino.** (*Ita.*) A very little, more or less.
- Pochetto.** (*Ita.*) A very little.
- Pocket Metronome.** An English metronome of the size and form of a small watch, on one side of which is marked the number of vibrations, and on the other the principal Italian musical terms.
- Poco.** (*Ita.*) A little.
- Poco Adagio.** (*Ita.*) A little slow.
- Poco Allegro.** (*Ita.*) A little faster.
- Poco Animato.** (*Ita.*) A little more animated.
- Poco a Poco.** (*Ita.*) By degrees; gradually.
- Poco a Poco Cresc.** (*Ita.*) Increasing gradually.
- Poco a Poco Crescendo.** (*Ita.*) Louder and louder, by degrees.
- Poco a Poco Crescendo, Decrescendo.** (*Ita.*) Louder, softer, by degrees.
- Poco a Poco Decres.** (*Ita.*) Slowly decreasing.
- Poco a Poco Dim.** (*Ita.*) Gradually diminishing.
- Poco a Poco Diminuendo.** (*Ita.*) Softer and softer by degrees.
- Poco a Poco, Più di Fuoco.** (*Ita.*) With gradually increasing animation and fire.
- Poco a Poco Più Lento.** (*Ita.*) Gradually slower and slower.
- Poco a Poco, Più Moto.** (*Ita.*) Increasing the time by slow degrees.
- Poco a Poco Rallentando.** (*Ita.*) Becoming slower little by little.
- Poco Forte.** (*Ita.*) A little loud.
- Poco Largo.** (*Ita.*) Rather slow.
- Poco Meno.** (*Ita.*) Somewhat less.

Poco Minor Allegro. (*Ita.*) A little less gay than allegro.

Poco Piano. (*Ita.*) Somewhat soft.

Poco Più. (*Ita.*) Somewhat more.

Poco Più Allegro. (*Ita.*) A little quicker.

Poco Più che Allegretto. (*Ita.*) A little quicker than allegretto.

Poco Più che Andante. (*Ita.*) A little slower than andante.

Poco Più Forte. (*Ita.*) A little louder.

Poco Più Lento. (*Ita.*) A little slower.

Poco Più Mosso. (*Ita.*) A little faster.

Poco Più Piano. (*Ita.*) A little softer.

Poco Presto. (*Ita.*) Rather quick.

Poemetto. (*Ita.*) A short poem.

Poem, Symphonic. A recently invented composition holding a place between opera and symphony, and serving as a link connecting the two.

Poesia. (*Ita.*) Poetry; a short poem.

Poesie Legere. (*Fre.*) Light, minor poetry.

Poesie Sacree. (*Fre.*) Sacred poetry.

Poesies Diverses. (*Fre.*) Fugitive poems; minor poems.

Poeta. (*Ita.*) A playwright.

Poetare. (*Ita.*) To write poetry.

Poete Lyrique. (*Fre.*) A lyric poet; a song writer.

Poetessa. (*Ita.*) A poetess.

Poetino. (*Ita.*) A little poet.

Poétique. (*Fre.*) Poetic.

Poet Musicians. Bards and lyrists of former times, who blended in their profession the arts of poetry and music, singing their rhapsodies to melodies of their own composing.

Poetone. (*Ita.*) A great poet.

Poi. (*Ita.*) Then.

Poi a Poi Tutte le Corde. (*Ita.*) All the strings, one after another.

Poing Stroke. A sudden, hard, short beat of the drum.

Point. In ancient systems, a dot or mark used to distinguish tones: in modern music a dot placed at the right hand of a note to raise its value or prolong its time by one half; a note or tune.

Point d'Orgue. (*Fre.*) A cadenza; a pause; a long holding-note in the bass, accompanied by various harmonies.

Pointe. (*Fre.*) Point; dot.

Pointee. (*Fre.*) Dotted.

Point of Alteration. In old compositions, the dot placed before two shorter notes preceding a longer in order to double the length of the second short note.

Point of Augmentation. A dot placed after a note signifying an increase of the value of the note one half (36).

Point of Diminution. A dot placed

before a note signifying that its value is decreased.

Point of Division. In former times, the dot placed between two shorter notes that followed and were succeeded by two larger in perfect modes to render both long notes imperfect.

Point of Duplication. The point of alteration.

Point of Imperfection. The point of division.

Point of Perfection. A name formerly given to a dot, because when applied to a note it caused it to attain its greatest length.

Point of Repose. Cadence.

Point, Organ. A long or stationary bass note, upon which various passages of melody and harmony are introduced.

Points. Characters formerly used in music instead of notes; notes without stems.

Points, Braced. Points, or dots, having braces over them, showing that the notes over which they are placed are to be performed in a style between that of legato and staccato; demi legato (74).

Points, Nodal. Those points in a string extended between two fixed objects, which, when the string is caused to vibrate, are found to remain at rest.

Poi Segue il Rondo. (*Ita.*) After this the rondo.

Pol. An abbreviation of *Polka*.

Polacca. (*Ita.*) A Polish national dance in $\frac{3}{4}$ time; a dance tune in which an emphasis is laid on the first unaccented part of the measure.

Polacca, Alla. (*Ita.*) In the style of Polish dance music.

Poliphant. (*Grk.*) An instrument strung with wire, and somewhat resembling the lute.

Polka. A dance of Polish origin performed by two persons; a tune in $\frac{2}{4}$ time adapted to the dance.

Polka Mazurka. A dance tune in triple time, played slow, and having its accent on the last part of the measure.

Polka Redowa. A dance tune in triple time, played faster than the polka mazurka, having its accent on the first part of the measure.

Polonaise. A movement of three crotchets in a bar, the rhythmical pause coming on the last; a polacca.

Polonoise. A polonaise.

Polyacoustics. The art of multiplying sounds; instruments for multiplying sounds.

Polycephale. (*Grk.*) A style of air in ancient Greek music, performed by flutes, in honor of Apollo.

Polychord. Having many strings; an ancient instrument having ten strings; an apparatus for coupling two octave notes

- of a pianoforte or other instrument of similar construction.
- Polyhymnia.** (*Grk.*) In Greek mythology, the muse of the sublime hymn.
- Polymnastic.** (*Grk.*) A general name applied by the ancients to certain flutes invented by a woman named Polymneste.
- Polymorphous.** (*Grk.*) Of many forms; an epithet generally applied to canons.
- Polyodia.** (*Grk.*) A combination of sounds; harmony; any composition intended for many voices or instruments.
- Polyodie.** (*Grk.*) Consisting of several melodies or parts in harmony.
- Polyodie.** (*Grk.*) Several parts in harmony.
- Polyphonia.** (*Grk.*) A combination of many sounds; a composition in which many voices or instruments perform together.
- Polyphonic.** (*Grk.*) A general name for all compositions consisting of a plurality of parts, but generally confined to instrumental music, as concertos, overtures, &c.; a style of composition in which all the voices are essential; contrapuntal.
- Polyphonism.** Multiplicity of sounds; composition in parts; contrapuntal composition.
- Polyphonous.** Having many sounds.
- Polyphony.** The act of combining and modulating consonant sounds; counterpoint.
- Polyplectra.** (*Grk.*) A general name applied to a class of instruments invented by Guido, as harpsichords and spinets.
- Polyplectrum.** (*Grk.*) An instrument resembling the spinet, said to have been invented by Guido, so called because its tones were produced by the friction of pieces of leather acting upon strings, and moved by pressing or striking keys, as in the pianoforte.
- Polythrongum.** (*Grk.*) An ancient instrument of many strings.
- Pomposo.** (*Ita.*) In a grand and pompous manner.
- Pomposamente.** (*Ita.*) Pompously.
- Punctuation Musicale.** (*Fre.*) Musical punctuation or phrasing.
- Ponderoso.** (*Ita.*) Heavily.
- Ponticello.** (*Ita.*) The bridge of the violin, violoncello, guitar, or similar instrument.
- Porrectus.** (*Lat.*) One of the ten notes of the ancients.
- Portamento.** (*Ita.*) The manner of sustaining and conducting the voice; a gliding from one note to another.
- Portamento di Voce.** (*Ita.*) Carrying the voice; the blending of one tone into another.
- Portando la Voce.** (*Ita.*) Sustaining the voice; blending of tones nicely, and giving to each strength and fulness.
- Portare la Voce.** (*Ita.*) The act of carrying the voice.
- Porte-de-Voix.** (*Fre.*) An *appoggia-tura* (64).
- Portee.** (*Fre.*) The staff (4).
- Porter la Voix.** (*Fre.*) The holding or carrying of the voice in all varieties of style.
- Portevent.** (*Fre.*) The pipe of an instrument.
- Porte Voix.** (*Fre.*) A speaking trumpet.
- Port of the Voice.** The faculty or the habit of making the shakes, passages, and diminutions, in which the beauty of a song or piece of music consists.
- Ports.** A name given by the Scotch, in ancient times, to airs composed for the harp.
- Posa.** (*Spa.*) The passing bell; pauses made by the clergyman, at a funeral, to sing a responsary.
- Posato.** (*Ita.*) Quietly; steadily.
- Posaune.** (*Ger.*) The trombone.
- Posaunen.** (*Ger.*) To sound on the trombone.
- Posaunenbass.** (*Ger.*) A bass imitating the trombone; sackbut stop.
- Posaunenbläser.** (*Ger.*) Sackbut player; trumpeter.
- Posaunenruf.** (*Ger.*) Sound of the sackbut or trombone; trumpet call.
- Posaunenzug.** (*Ger.*) A sackbut.
- Posement.** (*Fre.*) A very slow time; *adagio*.
- Positiv.** (*Fre.*) The choir organ; a small organ without pedals.
- Positio.** (*Lat.*) The falling of the hand in beating time.
- Position.** A shift, on the violin, tenor, or violoncello; the arrangement or order of the several members of a chord.
- Position, Close.** A term given to a chord when its tones are near together.
- Position, Dispersed.** A term given to a chord when its tones are remote from each other.
- Position, Fundamental.** A term given to the place of a chord when its root stands lowest and its other tones stand above each other at the distance of a third apart.
- Positiv.** (*Ger.*) A hand organ; chamber or portable organ; a choir organ.
- Positive.** An appellation formerly given to the little organ placed in front of the full or great organ; a choir organ.
- Possible.** (*Ita.*) Possible.
- Post Horn.** A species of bugle; a movement suited to and imitating the notes of such an instrument.
- Postlude.** A piece performed after or at the close of a performance.
- Postludium.** (*Lat.*) Afterpiece.
- Post Position.** The placing of a discord

upon the accented part of a bar, followed by a concord on the next unaccented part, but not prepared and resolved according to the rules for discords.

Post, Sound. A small post within a violin, nearly under the bridge.

Potences. The curved parts of a trumpet.

Potenza. (*Ita.*) A name applied by the ancients to the notes and signs of music; any sound produced by an instrument.

Pot-pourri. (*Fre.*) A medley; a capriccio or fantasia, in which different melodies and fragments of musical pieces are oddly contrasted.

Pouce. (*Fre.*) Thumb; a term used in guitar music, indicating that the thumb of the right hand must be passed lightly over all the strings.

Poule. (*Fre.*) One of the movements of the quadrille.

Pour. (*Fre.*) For.

Pour Faire Passer dessous le Pouce. (*Fre.*) To pass the thumb under the fingers.

Pour la Harpe. (*Fre.*) For the harp.

Pour la Premiere Foix. (*Fre.*) A term signifying that the passage over which it is placed is to be omitted in a repetition of the strain of which the passage forms a part.

Pour Reprendre au Commencement. (*Fre.*) To go back to the beginning.

Pousse. (*Fre.*) An up bow.

Poyu. (*Rus.*) To sing.

P. P. Pianissimo.

P. P. P. Very pianissimo.

Practical Thorough Bass. A knowledge of the manner of taking the several chords on an instrument as prescribed by the figures placed over or under the bass part of a composition, and of the powers of those figures, a facility in taking the chords they indicate, and judgment in the various applications and effects of those chords in accompaniment.

Practice. The frequent repetition of a single performance, or the performance of progressive exercises for the purpose of acquiring proficiency; the exercise or actual performance of music, as distinguished from a mere theoretical profession.

Præluo. (*Lat.*) To prelude.

Præschæ. (*Lat.*) Females among the ancients employed to sing dirges over the dead.

Prall-Triller. (*Ger.*) A transient shake.

Pratica Antiqua. (*Ita.*) The ancient practice.

Pratica Moderna. (*Ita.*) The modern practice.

Prático. (*Ita.*) Practised; skilled, expert.

Pr. Don. An abbreviation of *Prima Donna*.

Precenteur. (*Fre.*) A precentor.

Precentor. An appellation formerly given to the master or leader of a choir; the leader of the congregation in the psalmody of the Scottish church; a chanter.

Precentore. (*Ita.*) A precentor.

Precettore Musico. (*Ita.*) A teacher of music.

Prechantre. (*Fre.*) Precentor.

Precipitamento. (*Ita.*) Hurriedly.

Precipitando. (*Ita.*) A gradual acceleration of the movement.

Precipitato. (*Ita.*) In a precipitate manner.

Precipitazione, Con. (*Ita.*) With a quick action.

Precipite. (*Fre.*) Hurried; accelerated.

Precipitoso. (*Ita.*) In a quick, hasty manner.

Precisione. (*Ita.*) Precision; exactitude.

Preetee. (*Hin.*) The third of the Srootis into which the fourth note of the Hindoo scale is divided.

Prefacion. (*Spa.*) Preface; introduction.

Prefazione. (*Ita.*) Preface.

Preghiera. (*Ita.*) A prayer.

Prelude. A short introductory and generally extemporaneous performance; a preliminary movement introducing the theme or chief subject.

Preluder. One who plays preludes.

Preludiare. (*Ita.*) To perform a prelude.

Preludio. (*Ita.* and *Spa.*) A prelude.

Preludium. (*Lat.*) A prelude.

Premier. (*Fre.*) First.

Premiere Fife. (*Fre.*) Fife major.

Premiere Foix. (*Fre.*) First time.

Premiere Partie. (*Fre.*) First part.

Preparation. A term used by theorists to indicate that, in harmony, certain dissonant notes can only be employed with propriety when they have formed an integral part of the previous chord, and are continued on into the following chord.

Preparative Notes. Appoggiaturas, or leaning notes.

Preparazione. (*Ita.*) The preparation of a dissonance.

Prepared. Arranged in conformity to the rules of preparation.

Prepared Discord. That discord the discordant note or notes of which have been heard in a concord.

Prepared Intervals. Natural intervals changed from large to small, and from small to large, by the aid of intermediate tones.

Prepared Shake. A shake preceded by two or more introductory notes (89).

Pressa. (*Lat.*) A character formerly employed to indicate where a performer is to begin.

Pressante. (*Ita.*) Quick; hurrying.

- Press, Letter.** The reading matter in a music book, so called to distinguish it from the pages or passages of music.
- Pressure Tone.** One of the six dynamic tones; a very sudden crescendo (107).
- Prestamente.** (*Ita.*) Hastily; rapidly.
- Prestezza.** (*Ita.*) Rapidity; vivacity.
- Prestiss.** An abbreviation of *Prestissimo*.
- Prestissimamente.** (*Ita.*) Very quick.
- Prestissimo.** (*Ita.*) Exceedingly quick.
- Prestmo.** An abbreviation of *Prestissimo*.
- Presto.** (*Ita.*) Very quick, but not the quickest time.
- Presto Assai.** (*Ita.*) Very quick.
- Presto, ma non troppo.** (*Ita.*) Quick, but not extremely so.
- Presto Presto.** (*Ita.*) With great speed and vigor.
- Priests, Chantry.** Stipendiary priests whose particular office it was to sing mass in the chantries.
- Priests of the Oratorio.** A clerical order established in Italy in 1574.
- Prima.** (*Ita.*) Principal; first.
- Prima Buffa.** (*Ita.*) The principal female performer in the comic opera.
- Prima Donna.** (*Ita.*) The principal female singer in the serious opera.
- Prima Donna Assoluta.** (*Ita.*) The first female singer alone.
- Prima Donna Seria.** (*Ita.*) A prima donna who sings in serious or tragic opera.
- Prima Opera.** (*Ita.*) First work.
- Prima Parte Repetita.** (*Ita.*) Repeat the first part.
- Primarii.** (*Lat.*) Of the first rank—a term applied to the first and second tones by old writers.
- Primary Chord.** The common chord; the first chord.
- Prima Vista.** (*Ita.*) At first sight.
- Prima Volta.** (*Ita.*) The first time.
- Prime.** (*Ita.*) The first; the highest; the leading.
- Prime Donne.** (*Ita.*) The plural of prima donna.
- Primes.** Two notes placed on the same degree of the staff, and having the same pitch of sound.
- Primes, Perfect.** Primes uninfluenced in their tones by sharps or flats.
- Primes, Pure.** Primes whose tones are not influenced either by a sharp or a flat.
- Prime, Superfluous.** An interval arising from the flattening or sharpening of one of the two notes denominated primes.
- Primicerio.** (*Spa.*) Precentor.
- Primitive Chord.** That chord the lowest note of which is of the same literal denomination as the fundamental bass of the harmony.
- Primo.** (*Ita.*) Principal; first.
- Primo Alto.** (*Ita.*) The highest alto.
- Primo Buffo.** (*Ita.*) First male comic singer.
- Primo Cantante.** (*Ita.*) In an opera, the first male singer.
- Primo Musico.** (*Ita.*) First male singer in the serious or tragic opera.
- Primo Tempo.** (*Ita.*) In the original time—an expression used after a retardation or acceleration of the time, to signify that the first motion of the measure is resumed.
- Primo Tenore.** (*Ita.*) The first tenor.
- Prim. Temp.** An abbreviation of *Primo Tempo*.
- Principal.** A term applied by the ancient Greeks to the lowest tetrachord, also to the lowest sound of the lowest two tetrachords; an organ stop.
- Principal Close.** The usual cadence in the principal key, so called because generally occurring at the close of a piece.
- Principale.** (*Ita.*) Principal.
- Principal Key.** The key in which a piece is written; the original key.
- Principal Lines.** The five lines of the staff, so called to distinguish them from the added lines.
- Principalmente.** (*Ita.*) Principally.
- Principal of Principals.** The lowest chord of the lowest tetrachord of the Greeks, answering to B natural on the second line in the bass of the present scale.
- Principal of the Mean Tetrachord.** The name given by the Greeks to that sound which was last, or highest, of the first tetrachord, and the first, or lowest, of the second tetrachord.
- Principal Scale.** The scale in which a composition begins and mostly continues.
- Principal Stop.** One of the most important stops in an organ, generally made of metal, passing through the whole compass of the key board, and tuned an octave above the diapasons.
- Principal Violin.** The first or leading violin in a performance.
- Principal Voices.** The highest and lowest; the soprano and bass.
- Principiante.** (*Ita.*) A beginner.
- Principien.** (*Ger.*) Rudiments; elements.
- Probe.** (*Ger.*) A rehearsal.
- Procelusmatic.** (*Grk.*) A metrical foot in poetry consisting of four short syllables.
- Procella.** (*Ita.*) A composition descriptive of a thunder storm.
- Produceute.** (*Ita.*) Fifth tone of the scale.
- Profane Music.** A term formerly applied to all music not adapted to church service; secular music.
- Professeur de Chant.** (*Fre.*) A professor of vocal music; a singing master.

Professor. An officer in an educational institution whose speciality it is to lecture on musical science, conduct musical performances, and qualify individuals to become teachers of music.

Professore di Musica. (*Ita.*) A professor of music; one who makes music his chief business.

Programma. (*Grk.*) Symphonies which form descriptive music.

Programme. A list of pieces to be performed in a concert, oratorio, or opera; an outline or sketch of any musical performance or entertainment; an order of exercises.

Progression. A succession of triads, or perfect chords, which are confined to the tonic.

Progression, Triple. In old music, a series of fifths.

Progressive Lessons. Lessons expressly composed for the purpose of practical improvement, and so constructed in point of increasing execution as to lead the practitioner to those difficulties which he could not well encounter without such preparatory exercises.

Progressive Notes. Notes which succeed each other, either in ascent or descent, by those degrees the settled order of which constitutes the key of the composition, or the passage in which they occur.

Prohibito. (*Ita.*) Prohibited; not proper or according to just rule.

Prolation. A method used in the old music of determining the power of semibreves and minims.

Prolation, Imperfect. That of the ancients wherein the semitones contained but two minims.

Prolation, Note of. A dotted note (36).

Prolation, Perfect. That wherein the semibreve contained three minims.

Prolazione. (*Ita.*) Prolation.

Prolazione Maggiore Perfetta. (*Ita.*) Perfect major prolation.

Prolazione Minore Perfetta. (*Ita.*) Perfect minor prolation.

Prologhetto. (*Ita.*) A short prologue.

Prologo. (*Spa.*) Prologue.

Prologue. The preface or introduction to a musical composition or performance; a prelude.

Prolonged Shake. A shake which can be opened or closed at pleasure.

Proloquium. (*Lat.*) An introductory excess of words, or syllables, which precedes the first bar of a chant.

Promenade Concert. A vocal or instrumental concert during which the audience promenades the hall instead of being seated.

Prontamente. (*Ita.*) Quickly; nimbly.

Pronto. (*Ita.*) Ready; quick; without loss of time.

Pronunziare. (*Ita.*) To pronounce.

Prophet. A name formerly given to bards and rhapsodists.

Propiedad. (*Spa.*) Musical propriety.

Proportion, Mean. The second of any three proportions; the tenor part.

Proportion, Rhythmical. The proportion in relation to time or measure between the notes representing duration.

Proposta. (*Ita.*) The subject of a fugue.

Prosa. (*Spa.*) Prose chanted after mass.

Prose. (*Lat.*) Certain hymns, consisting of rhyme without measure, employed in the service of the Catholic church.

Proscenio. (*Ita.* and *Spa.*) Proscenium.

Proscenium. The ornamented framework upon which the curtain of a stage is suspended.

Proscorda. (*Grk.*) An ancient name for an instrumental accompaniment to vocal music.

Prose. (*Fre.*) A hymn.

Proslambanomenos. (*Grk.*) The lowest note in the Greek system, equivalent to A on the first space in the bass of the modern.

Prosodia. (*Grk.*) A sacred song or hymn, sung by the ancients in honor of their gods.

Prosodiac. (*Grk.*) A style of Grecian air, in honor of Mars.

Prosody. The name of a melody sung by the Greeks at the entrance of sacrifices; the art of adjusting accent and metrical quantity of syllables in lyrical compositions.

Protagonista. (*Ita.*) The principal character of a drama.

Protesis. (*Grk.*) A certain pause in ancient Greek music.

Prothalamion. (*Grk.*) A nuptial song.

Proton. (*Lat.*) A word applied by old composers to the first and second tones of plain song, showing them to be of the first rank.

Protopsaltes. (*Grk.*) The name of that one of the two principal singers in the patriarchal church of Constantinople who is stationed on the right side of the choir.

Protracted Cadence. Suspended cadence.

Protracted Modulation. That modulation which, before passing to its natural harmony, moves to an intermediate one.

Prova. (*Ita.*) Rehearsal.

Prova Generale. (*Ita.*) The last rehearsal previous to a public performance.

Provvisante. (*Ita.*) A composer of impromptus.

Provvisatore. (*Ita.*) Improvisatore.

Prusarunc. (*Hin.*) The second of the Srootis into which the Muddhum, or fourth note, of the Hindoo scale is divided.

Ps. An abbreviation of *Psalm* or *Psalms*.

Psallette. (*Fre.*) School for singing boys.

Psalms. A sacred song, composed on a

divine subject and in praise of God; a versification of Scripture for the use of churches.

Psalmbuch. (*Ger.*) A book of psalms.

Psalmdichter. (*Ger.*) Psalmist; psalm singer.

Psalmen. (*Ger.*) To sing; to chant psalms.

Psalmist. A composer and singer of psalms or sacred songs; a clerk, precentor, or leader of music in the Roman Catholic church.

Psalmistæ. (*Lat.*) Certain canonical singers in the primitive church, who were not considered as laymen, but amalgamated with the ordinary clergy.

Psalmistry. The act of singing psalms; psalmody.

Psalmodie. (*Fre.*) Psalmody.

Psalmodier. (*Fre.*) To chant psalms.

Psalmodist. One who sings sacred songs or psalms.

Psalmodize. To sing psalms; to practise psalmody.

Psalmody. The art or practice of singing psalms; a style or collection of music designed for church service.

Psalmody Island. An island in France, which had its name from a monastery founded there about the end of the fourteenth century, the constitution of which enjoined the preserving of a perpetual psalmody.

Psalmody, Perpetual. The *Lans Perennis* established in early times by an order of monks, whose duty it was to render it ceaseless.

Psalmographist. A composer, writer, or singer of psalms, hymns, or divine songs.

Psalmography. The art of writing or composing sacred songs and hymns.

Psalmamsung. (*Ger.*) Collection of psalms.

Psalm Tune. A melody adapted to religious service; a devotional tune.

Psalter. A book containing the Psalms of David, with or without tunes; a collection of psalms for the use of the church.

Psalterion. (*Grk.*) A stringed instrument much used by the ancient Hebrews; the nebel.

Psalterium. (*Lat.*) The Psalter.

Psaltéry. The nebel of the ancient Hebrews; at present, a triangular instrument strung with thirteen wires tuned in unisons or octaves, mounted on two bridges, and played with a plectrum.

Psaltéry Rings. Flat rings from which project strong pointed quills, used to play upon the psaltéry.

Psaltiræ. (*Grk.*) Females who sang at public feasts and banquets of the ancient Greeks and Romans.

Psaume. (*Fre.*) Psalm; a sacred song.

Psaume des Morts. (*Fre.*) Death psalm; funeral hymn.

Psautier. (*Fre.*) The Psalter.

Pseautier. (*Fre.*) A Psalter, or book of psalms.

Pu. A syllable applied to the fifth note of the Hindoo scale in solfaing.

Puc. To make a low, whistling sound.

Puente. (*Spa.*) The bridge of a stringed instrument.

Pulcha. (*Rus.*) A Russian dance, the original of the polka.

Pulcher. (*Lat.*) Beautiful; gay; enlivening.

Pull-down Wire. The last connection between the key or pedal of an organ and the valve opening into the wind chest.

Pulsatile Accompaniment. An accompaniment consisting of regular and monotonous repetitions of the chords; an accompaniment by pulsatile instruments.

Pulsatile Instruments. Such instruments as are caused to sound by being struck upon, as the drum, tambourine, &c.

Pulsatilia. (*Lat.*) Pulsatile instruments.

Punchum. (*Hin.*) The name of the fifth note in the Hindoo musical scale.

Puncta contra Puncta. (*Lat.*) Points against points; counterpoint.

Puncti Convenientiæ ac Moræ. (*Lat.*) Characters in ancient music, denoting that the note over which they are placed is to be held out until the other parts reach their conclusions.

Punctus Candatus. (*Lat.*) In ancient music, a character otherwise called point of alteration or division.

Punkt. (*Ger.*) A dot.

Punkte. (*Ger.*) Lots.

Punktirt. (*Ger.*) Dotted.

Punktirte Noten. (*Ger.*) Dotted notes (36).

Punta. (*Ita.*) Point.

Punta dell' Arco. (*Ita.*) The point of the bow.

Puntato. (*Ita.*) Pointed; detached.

Puntear. (*Spa.*) To play upon a guitar by pinching the strings.

Punto. (*Ita.*) Dot or point.

Punto a' Organo. (*Ita.*) An organ point.

Punto d' Accrescimento. (*Ita.*) The point of augmentation.

Punto di Alterazione. (*Ita.*) In old music, a point which, placed between two semibreves situated between two breves, lessens the breves so that they contain but two times, — and so with regard to other notes, as minims and semibreves, crotchets and minims, &c.

Punto di Divisione. (*Ita.*) Point of division.

Punto di Imperfettione. (*Ita.*) A point in the ancient system by which a long was diminished.

Punto di Perfettione. (*Ita.*) A point of augmentation increasing the value of the note to which it is affixed one half.

Punto di Traduzione. (*Ita.*) In ancient music a point by which the value of one note is carried to another.

Punto per Punto. (*Ita.*) Note for note.

Pupitre a Musique. (*Fre.*) A music stand; music desk.

Pure Octave. An octave containing five large and two small seconds.

Pure Primes. Primes neither of whose tones is affected by a sharp or flat.

Pure Voice. A voice coming freely from

the chest, and partaking neither too strongly of the lips, the teeth, the nose, nor the throat.

Purling. A sound as of waves; a soft and mellow undulation of the voice.

Pycnos. (*Grk.*) A name given by the ancient Greeks to two of their genera of music, the chromatic and the enharmonic.

Pyp. (*Dut.*) A pipe.

Pyrhic. (*Grk.*) An ancient military dance to the accompaniment of the flute, its time being very quick and light; a metrical foot consisting of two short syllables.

Pyrrique. (*Fre.*) A military dance.

Pythagorean Lyre. An instrument said to have been invented by Pythagoras.

Q.

Q. THE initial of *Quick*.

Qd. An abbreviation of *Quadrille*.

Qs. An abbreviation of *Quickstep*.

Q. T. The initials of *Quick Time*.

Qt. An abbreviation of *Quartet*.

Quadrato. (*Ita.*) The note B in the natural or diatonic scale, being a semitone minor higher than B mol.

Quadreble Syghte. An expression applied by the old writers on harmony to the rule for accompanying the eight notes of a key.

Quadrinium. (*Lat.*) A composition in four parts.

Quadriglio. (*Ita.*) *Quadrille*.

Quadrille. (*Fre.*) A dance made up of sets of dances in common time, four couples of dancers comprising each set.

Quadrillen. (*Ger.*) *Quadrilles*.

Quadrille, Voice. *Quadrille* music having vocal accompaniment.

Quadrupartire. (*Ita.*) To divide into four parts.

Quadruplicato. (*Ita.*) *Quadruple*.

Quadrissillabo. (*Ita.*) Of four syllables.

Quadrivium. (*Lat.*) The general name, in the 9th and 10th centuries, for the four sciences, music, arithmetic, geometry, and astronomy.

Quadro. (*Lat.*) A name given to the note B when it comes in the natural or diatonic order.

Quadrum. A natural (57).

Quadruple. Fourfold.

Quadruple Counterpoint. Counterpoint in four parts, admitting of twenty-four different inversions.

Quadruple Croche. (*Fre.*) A semidemisemiquaver (21).

Quadruplo. (*Lat.*) An expression formerly applied to vocal performances of the church in four parts.

Quagliere. (*Ita.*) A quail pipe; a bird call.

Quantity. The relative duration of notes or syllables.

Quarta. (*Ita.*) The interval of a fourth.

Quantarii. (*Lat.*) A word applied by old writers to the seventh and eighth tones or modes of their plain song, to signify that they are to be of the fourth rank.

Quarto Tono. (*Ita.*) The subdominant, or fourth note of the scale.

Quart Bassoon. An instrument whose tones are a fourth lower than those of the bassoon.

Quart de Soupir. (*Fre.*) A semiquaver rest (31).

Quart de Ton. (*Fre.*) A quarter tone.

Quarte. (*Fre.* and *Ger.*) The interval of a fourth.

Quarte Augmentee. (*Fre.*) Greater fourth; sharp fourth.

Quarte Diminuee. (*Fre.*) Lesser fourth; minor fourth.

Quarte du Ton. (*Fre.*) The fourth note of the scale.

Quarter Note. A note equal in duration to half a minim, or the fourth of a semibreve; a crotchet (17).

Quarter Note Rest. A pause equal to the length of a quarter note; a crotchet rest (29).

Quarter Tone. A small interval, which, in the mathematical theory of music, is found to exist between D \sharp and E \flat , G \sharp and A \flat , &c.

Quartes. (*Fre.*) Fourths.

Quartet. A composition for four voices or

Instruments; four vocalists or instrumentalists; a stanza of four lines.

Quartet, Solo. A quartet in which one of the voices is predominant.

Quartet, Stringed. A composition arranged for four stringed instruments.

Quartette. A quartet.

Quartetto. (*Ita.*) A quartet.

Quartetto, Solo. (*Ita.*) A solo quartet.

Quartet, Wood. A quartet consisting of the flute, oboe, clarinet, and bassoon.

Quart Flûte. (*Ger.*) A flute that sounds a fourth higher.

Quarto. (*Ita.*) The fourth; the quarter note (17).

Quarto d' Aspetto. (*Ita.*) A semiquaver rest (31).

Quarto di Tuono. (*Ita.*) A quarter tone.

Quarto Modo. (*Ita.*) The fourth mode or tone.

Quarto Violino. (*Ita.*) The fourth violin.

Quasi. (*Ita.*) In the manner or style of.

Quasi Allegretto. (*Ita.*) Like an allegretto.

Quasi Andante. (*Ita.*) In the andante style.

Quasi Presto. (*Ita.*) Rather fast.

Quasi Recitativo. (*Ita.*) Resembling a recitative.

Quatrain. A stanza of four lines rhyming alternately.

Quatre Mains. (*Fre.*) Four hands.

Quatrieroma. (*Lat.*) A demisemiquaver.

Quattro. (*Ita.*) A quartet; a piece for four hands or voices.

Quattro Mani. (*Ita.*) Four hands.

Quatuor. (*Fre.*) Quartet.

Quaver. A note equal in relative duration to one half of a crotchet (18), or one quarter of a minim in the same movement; a shake or tremulous sound.

Quavered. Distributed into quavers.

Quavering. The act of shaking the voice, or of making rapid vibratory sounds on an instrument of music.

Quaver Rest. An eighth rest; a rest equal in duration with the time of a quaver (30).

Quedo. (*Spa.*) Softly; gently; in a low voice.

Querstriche. (*Ger.*) Ledger lines (4).

Querflûte. (*Ger.*) A German flute.

Querimonia. (*Lat.*) Spiritual lamentation; a cantata of a serious cast.

Queue. (*Fre.*) The tailpiece of a violin, violoncello, tenor, &c.; the tail or stem with its hooks or blocks used to indicate the duration of a note.

Quickstep. A lively, spirited march, generally in $\frac{2}{4}$ time.

Quiebro. (*Spa.*) A shake or trill (88).

Quilisma. (*Lat.*) Name of one of the ten notes used in the middle ages.

Quills. The plectrums, instruments formerly used instead of the fingers in playing upon the harp, guitar, &c., in harpsichords and pianofortes, for striking the strings.

Quinque. (*Lat.*) Five.

Quinta. (*Lat.*) The interval of a fifth.

Quinta Acuta. (*Lat.*) Fifth above.

Quinta Decima. (*Lat.*) Fifteenth.

Quinta Gravis. (*Lat.*) Fifth below.

Quinta Pars. (*Lat.*) An expression applied, by the ecclesiastical musicians of the 14th century, to the fifth or additional part of the choral service.

Quinte. (*Fre.*) Interval of a fifth.

Quinte Cachee. (*Fre.*) Hidden fifth.

Quintes. (*Fre.*) Fifths.

Quintet. A composition in five parts, for five voices or instruments.

Quintette. (*Fre.*) Quintet.

Quintetto. (*Ita.*) A quintet.

Quintilla. (*Spa.*) A metrical composition of five feet.

Quinto. (*Ita.*) The interval of a fifth.

Quintoler. (*Fre.*) A term applied by the old French writers on music to a species of descant chiefly consisting of fifths.

Quintola. (*Grk.*) A quintole.

Quintole. (*Grk.*) A musical figure of five notes, having the value of four.

Quintuple. Noting a species of time now seldom used, containing five parts in a bar.

Quire. To sing as in a choir; to sing in concert; a company of singers; a choir.

Quirister. A chorister.

Quirk. An irregular or broken tune.

Qui Tollis. (*Lat.*) A movement of the Gloria.

Quodlibet. (*Lat.*) A term sometimes applied to a certain species of composition written in a comic style; a medley formed of various pieces of music, or fragments of larger pieces.

Quoing-Sage. (*Bel.*) Song; musical flourish.

Quoniam Tu solus. (*Lat.*) Part of the Gloria.

R.

R, IN piano music, indicates the use of the right hand; the initial of *Recitativo*.

Raas. (*Syr.*) A Syrian dance.

Rabat. (*Per.*) A Persian poem of less than five lines.

Rabel. (*Spa.*) An ancient musical instrument of three strings, played with a bow.

Raccourcir. (*Fre.*) To abridge.

Racleur. (*Fre.*) A poor player.

Raddol. An abbreviation of *Raddolcendo*.

Raddolcendo. (*Ita.*) With augmented softness.

Raddolcente. (*Ita.*) With increased softness.

Raddoppiamento. (*Ita.*) The doubling of an interval.

Raddoppiata Nota. (*Ita.*) Repeated note.

Raddoppiato. (*Ita.*) Doubled, or compounded.

Radical Bass. The fundamental bass.

Radical Cadence. The cadence resulting when the bases of both chords are the roots of their respective triads.

Radical Note. The fundamental note.

Ragione. (*Ita.*) Ratio; proportion.

Rall. An abbreviation of *Rallentando*.

Rallentando. (*Ita.*) An expression implying that the time of the passage over which it is written is to be gradually decreased; also, a corresponding decrease in the quantity of tone.

Rallentando Assai. (*Ita.*) A slackening of the time.

Rall^o. An abbreviation of *Rallentando*.

Ram's Horn. An instrument used by the ancient Hebrews.

Ranz des Vaches. (*Fre.*) A general name for a class of simple melodies played by Swiss mountaineers on the Alpine horn.

Rapidamente. (*Ita.*) Rapidly.

Rapidamente e Brillante. (*Ita.*) Rapidly and brilliantly.

Rapidita. (*Ita.*) Rapidity.

Rapido. (*Ita.*) Rapid; swift.

Rappel. (*Fre.*) In imitation of a bird; the beat of a drum to call soldiers to arms.

Rasch. (*Ger.*) Swift; spirited.

Rasguear. (*Spa.*) To flourish the hand over a guitar.

Rattenendo. (*Ita.*) Restraining or holding back the time.

Rattle. A kind of bird note; a rapid succession of sharp sounds; an instrument with which a clattering sound is made.

Rattles, Thumb. Castanets.

Raucedine. (*Ita.*) Hoarseness.

Rauco. (*Ita.*) Hoarse; harsh.

Rauh. (*Ger.*) Rough.

Rauque. (*Fre.*) A rough or hoarse voice or sound.

Rauschen de Musik. (*Ger.*) Loud, noisy music.

Rauschpfeife. (*Ger.*) In organs, the loud alto.

Ravanastron. (*Hin.*) The most primitive form of bow instruments. It consists of a cylinder of sycamore partially hollowed out, over one end of which is a piece of boa skin. The bow is formed of split bamboo, upon which is a mesh of hair. According to tradition, this instrument was invented five thousand years before the Christian era.

Ravvivando. (*Ita.*) Reviving; reanimating; accelerating.

Ravvivando il Tempo. (*Ita.*) Animating or quickening the time.

Re. A syllable applied, in solfège, to the note D; the second tone of the diatonic scale.

Reading Music. The act of designating the proper character and value of written or printed musical notes, or of singing and playing from them at sight.

Realejo. (*Spa.*) A chamber organ.

Rebab. (*Tur.*) A Turkish instrument, of spherical form, having two strings, and played with a bow, now but little used.

Rebec. (*Fre.*) A Moorish instrument with two strings, played on with a bow; an old English fiddle with three strings.

Rebecca. A rebec.

Rebecchino. (*Ita.*) Small rebec; guitar.

Rec. An abbreviation of *Recitative*.

Recall. A drum-beat for the purpose of recalling the troops.

Rechanter. (*Fre.*) A repeated singing.

Recheat. A series of notes which huntmen sound on the horn to recall the hounds from a false scent.

Recherche. (*Fre.*) Research; a word sometimes used in old music instead of repeat, replica, &c.; a species of prelude or voluntary; a cadence, in which the performer, by an extemporaneous prelude, leads the ear to the subject and style of the piece he is going to play; of studied elegance; peculiar and refined.

Recherches. (*Fre.*) Points introduced by the singer, according to his fancy and genius, while the accompaniment ceases, and from which he returns, at his pleasure, to the subject matter of the air.

Recht. (*Ger.*) Right.

Rechte Hand. (*Ger.*) The right hand.

Recit. An abbreviation of *Recitativo*.

Recit. (*Fre.*) Recitative; an organ swell.

Recitado. (*Spa.*) Recitative.

Recital. Formerly the general name for any performance with a single voice, but at present only applied to recitative.

Recitando. (*Ita.*) In the style of recitation; declamatory.

Recitante. (*Ita.*) In the style of a recitative.

Recitare. (*Ita.*) To sing; to perform.

Recitativo. (*Fre.*) A recitative.

Recitative. A tuneful pronunciation more musical than common speech and less than song; a piece of music designed to be performed in the recitative style.

Recitative, Accompanied. A recitative which, in addition to that for the bass, has parts arranged for other instruments; passages in operatic music entirely devoted to passion, but which, for the reason that the mind of the speaker is agitated by a rapid succession of various emotions, are not adapted to any particular strain of length of melody.

Recitatively. After the manner of a recitative.

Recitative, Obligato. A recitative the phrases of which are interrupted by short symphonies.

Recitative, Plain. A recitative written with no other accompaniment than a bass part, of which the notes are so figured as to indicate the chords upon which the recitative is constructed.

Recitative, Simple. Passages of narrative or dialogue in operatic music devoid of passion and sentiment, such as by their own nature cannot be made the subject of musical expression; a recitative accompanied by a bass part only; a plain recitative.

Recitative, Unmeasured. A recitative without definite measure.

Recitativo. (*Ita.*) A recitative.

Recitativo Accompagnato. (*Ita.*) A recitative with an accompaniment.

Recitativo Parlante. (*Ita.*) A style intermediate between singing and speaking.

Recitativo Secco. (*Ita.*) Unaccompanied recitative.

Recitativo Semplice. (*Ita.*) A simple recitative.

Recitativo Stromentato. (*Ita.*) Recitative accompanied by the orchestra.

Recitativzug. (*Ger.*) Recitative stop.

Recitatore. (*Ita.*) He who acts or sings.

Recitatrice. (*Ita.*) She who acts or sings.

Recitazione. (*Ita.*) Recitation.

Reciter. (*Fre.*) To perform a recitative.

Reciting Note. The note in a chord upon which the voice dwells until it comes to a cadence.

Recito. An abbreviation of *Recitativo*.

Reclamar. (*Spa.*) A bird call.

Reclame. (*Fre.*) A vocal performance resembling a bird's song.

Reclamer. (*Fre.*) One who sings in imitation of a bird.

Reco. An abbreviation of *Recitativo*.

Recomposed. Reset; composed again.

Record. An old term signifying to sing or to repeat a tune.

Recorder. An old wind instrument somewhat resembling a flageolet, but of smaller bore and shriller tone, sometimes used to teach birds to sing; an instrument which, when attached to a pianoforte, will record upon paper the notes that are played.

Recreation. A composition of attractive style designed to relieve the tediousness of practice; an amusement.

Recreations Musicales. (*Fre.*) Musical recreations.

Recta. (*Lat.*) Forward—a word applied particularly to a canon.

Rector Chori. (*Lat.*) The leader of a choir.

Recuell d'Hymnes. (*Fre.*) Hymn book.

Red. An abbreviation of *Redowa*.

Reddita. (*Ita.*) Repeat.

Reddolendo. (*Ita.*) To be performed, by voice or instrument, in a soft and pleasing style.

Redoble. (*Spa.*) A repetition; a double beat on the drum.

Redondilla. (*Spa.*) A roundelay; a stanza of four verses of eight syllables each.

Redoubled. An epithet applied to any simple interval carried into its octave; as, the thirteenth, composed of a sixth and octave, is a redoubled sixth; and the fifteenth, containing two octaves, is a redoubled octave.

Redoublement. (*Fre.*) The doubling of an interval.

Redowa. A slow and graceful dance in triple time.

Reduplicante. (*Ita.*) Redoubling.

Reduplicato. (*Ita.*) Redoubled.

Reductio. (*Lat.*) A term given by Guido to the fall of the voice in pronouncing the scale.

Redundant Chord. A chord which contains a greater number of tones, semitones, or lesser intervals, than it does in its natural state, as from *fa* to *sol*, sharp.

Redundant Fourth. An interval containing three full tones.

Redundant Interval. An interval greater than that of the major third, and forming a passing chromatic to the fourth.

Redundant Second. An interval of conjoint degree composed of a whole tone and a minor semitone.

Reed. A thin piece of wood forming a part of the mouth-piece of the clarinet, hautboy, bassoon, and similar instruments; in an organ, a thin plate of metal fixed to one end of a pipe, and producing, by the action of air, a reedy thickness of tone; in melodeons, accordions, concertinas, &c., a small metal tongue, by the vibrations of which the tones of the instrument are produced; a rustic or pastoral pipe made of the hollow joint of some plant.

Reed Band. A band of musicians whose performances are on reed instruments only.

Reeden. Consisting of reeds.

Reed, Free. A peculiar form of organ reed, the tongue of which passes evenly within the pipe, and is put in motion by the wind on its passage upwards from the foot of the pipe into the reed, and gives way under its pressure for so much of its length as is pliant enough to do so, and is then brought back to its former position by its own spring-like nature.

Reed Instruments. Instruments whose sounds are produced by the action of air upon reeds formed of wood or metal.

Reed Organ. An organ of a small size in which the keys open valves, and allow the wind from the bellows to act upon reeds.

Reed Pipe. A pipe formed of reed, used for musical purposes, either singly, as in ancient times, in numbers, as the pipes of Pan, or in connection with other kinds of pipes, as in the organ; a reed stop.

Reed Stops. Those stops of an organ which consist of pipes upon the end of which are fixed thin, narrow plates of brass, which, being put into a vibratory motion by the wind from the bellows, produce a reedy thickness of tone; reed pipes.

Reed, Striking. A peculiar form of organ reed, the tongue of which strikes sharply against the edge of the groove to which it is affixed.

Reed Trumpet. An instrument invented in 1822, consisting of a trumpet enclosing thirty-six small pipes, each having a brass tongue or reed, arranged in a circle and pointing towards the centre, so that by turning the circle each pipe could be brought in succession between the mouth-piece and the bell of the instrument.

Reedy-Toned. Partaking somewhat of the tone of a reed.

Reel. A sprightly Scotch dance, the accompanying tune of which is in common time.

Reflechir. (*Fre.*) To reverberate.

Reforzada. (*Spa.*) The bass chord of a stringed instrument.

Refrain. The burden of a song; that part of a song which is repeated at the end of each stanza.

Refrain. (*Fre.*) A refrain.

Refret. A refrain; the burden of a song.

Regal. A small portable finger organ, not now in use.

Regale. (*Fre. and Ita.*) A regal; an old finger organ.

Regalia. (*Spa.*) In an organ, a pipe whose tones resemble those of the human voice.

Regimental Band. A company of musicians attached to a regiment; a military band.

Regimentstrommelschläger. (*Ger.*) A drum major.

Regina Cœli. (*Lat.*) A hymn to the Virgin.

Register. The compass of a voice or instrument; an organ stop of any species; a set of pipes in an organ; the knob employed by an organist to control a stop; a department of the human voice.

Register, Sound. An apparatus invented in Paris in 1853, by means of which sounds are made to record themselves.

Registerstimme. (*Ger.*) Tone produced by a register or stop on the organ.

Registre. (*Fre.*) Register; draw stop.

Registro. (*Ita.*) Register.

Regle. (*Fre.*) A rule or precept for composition or performance.

Regle de l'Octave. (*Fre.*) The rule of the octave, showing the manner of harmonizing the scale taken as a bass.

Regola. (*Ita.*) A rule for composing or performing.

Regsam. (*Ger.*) Agile; quick.

Regula. (*Lat.*) A rule.

Regular Leaps. Leaps that are easily performed by the voice without great effort.

Regular Motion. Similar motion; a motion in which two or more parts always ascend or descend at the same time.

Rehabeñ. (*Ara.*) A viol with one string, used by the Arabians.

Rehearsal. The practice of a composition; a preparatory performance, for the purpose of securing accuracy.

Reihengesang. (*Ger.*) Song; air.

Reim. (*Ger.*) A rhyming verse.

Relseiled. (*Ger.*) A travelling song; a pilgrim's hymn or song.

Relteracion. (*Spa.*) Repetition; reiteration.

Relacion. (*Spa.*) A prelude; a ballad.

Relacionero. (*Spa.*) A ballad singer.

Related. A term applied to those chords, modes, or keys, which, by reason of their affinity and close relation of some of their component sounds, admit of an easy and natural transition from one to the other.

Relation. That connection which any two sounds have with one another in respect of the interval which they form.

Relation, Enharmonic. That relation existing between two chromatics, when,

by the elevation of one and the depression of the other, both are united in one.

Relation, False. That connection which any two sounds have with one another when the interval which they form is either superfluous or diminished.

Relation, Inharmonic. The introduction of a dissonant sound not heard in the preceding chord.

Relations, Just. Those whose extreme parts form consonant intervals.

Relations, Natural. Those relations to each other sustained by tones produced by the variously proportioned lengths of musical strings when combined in chords.

Relative Chords. Chords which, by reason of affinity and identity of some of their component parts, admit of an easy and natural transition from one to the other.

Relative Keys. Those keys which only differ by having in their scales one flat or sharp more or less, or which have the very same signatures.

Relative Modes. Relative keys.

Relative Scales. Two scales which have several tones in common.

Religiosamente. (*Ita.*) Devotionally.

Religiöse Gesänge. (*Ger.*) Religious songs.

Religioso. (*Ita.*) In a solemn style; expressive of religious feeling.

Relish, Double. One of the old English graces.

Re Majeur. (*Fre.*) D major.

Re Mineur. (*Fre.*) D minor.

Remissio. (*Lat.*) The act of the voice when it descends from a high note to a low one; the reverse of *intentio*.

Remnant. An interval used in the ancient Greek music, less by a comma than a major semitone, and which, when taken from a major tone, leaves the apotome for a remainder.

Remonter. (*Fre.*) To restring an instrument.

Remote Keys. Keys at a distance from each other, as, for instance, the key of one sharp and the key of five sharps.

Remplissage. (*Fre.*) A florid or decorative flight and flourish introduced in concertos and bravura airs.

Remurmur. To respond to a musical service in low sounds; a soft, distant echo.

Remurmuring. Uttering back in low sounds.

Rendre un Ton. (*Fre.*) To yield or give a sound.

Renverdile. (*Fre.*) Songs celebrating the return of verdure and spring time.

Renversement. (*Fre.*) An inversion.

Renverser. (*Fre.*) To invert.

Renvol. (*Fre.*) A mark of repetition; a repeat.

Repeats. Characters indicating that certain measures, passages, or strains, are to be sung or played twice; passages of music repeated (42, 43, 44).

Repeat 8va. Repeat an octave higher.

Repercotimento. (*Ita.*) Repercussion.

Repercussion. A frequent repetition of the same sound.

Repercenter. (*Fre.*) To reverberate.

Repetent. (*Ger.*) A teacher who conducts the rehearsals.

Repetimento. (*Ita.*) Repetition.

Repetition. (*Fre.*) Rehearsal.

Repetition. Containing repetition.

Repetizione. (*Ita.*) Repetition.

Repertoire de l'Opera. (*Fre.*) A collection of pieces from an opera.

Repetere. (*Ita.*) To repeat.

Repicar. (*Spa.*) To chime; to ring a merry peal.

Repique. (*Spa.*) A merry peal rung on festive occasions; to chime.

Repitatore. (*Ita.*) A private teacher.

Replica. (*Ita.*) A repeat.

Replicate. A repetition.

Replication. A term formerly employed to indicate a return.

Replicato. (*Ita.*) Repeated.

Replicazione. (*Ita.*) Repetition.

Repondre. (*Fre.*) Alternate singing by two choirs.

Response. (*Fre.*) The answer in a fugue; a response.

Repos. (*Fre.*) Rest.

Reprise. (*Fre.*) A repetition or return to some preceding part; a pause or suspension; an extempore grace; a burden; a refrain.

Reprise d'un Opera. (*Fre.*) The representation of an opera which has not been given for some time.

Requarta. (*Spa.*) One of the chords of a guitar.

Requiebro. (*Spa.*) A trill of the voice.

Requiem. (*Lat.*) A musical service in honor of a deceased person; a mass performed for the repose of a departed spirit.

Requintar. (*Spa.*) To raise or lower the tone.

Resilience. The return of a sound.

Resina. (*Ita.*) Resin; rosin.

Resolution. The passing of a dissonant into its proper consonant chord.

Resolution of a Canon. A method adopted in former times of resolving a canon into its elements and reducing it into score.

Resoluzione. (*Ita.*) Resolution.

Resolve. To let the tones, as of a discord, follow their several tendencies, resulting in a concord.

Resolved. The result of resolution.

Resolving a Discord. Passing a dissonance into a concord, usually after it has been heard in the preceding harmony.

Resonacion. (*Spa.*) Resounding.

Resonance. A prolongation or reflection of any sound.

Resonancia. (*Spa.*) Resonance; consonance; harmony.

Resonansboden. (*Ger.*) The sounding board.

Resonant. Resounding; capability of returning sound.

Resonnement. (*Fre.*) Resounding.

Resonner. (*Fre.*) To resound.

Resound. To echo or reflect a sound; to sound again.

Respiration. An action of the lungs required to inhale and exhale the air into and from the chest.

Respiro. (*Ita.*) A rest.

Respond. A short anthem interrupting the reading of a chapter, which is not to proceed until the anthem is ended.

Responsary. In church music, an anthem of any kind, in which the choir and the people sing by turns.

Response. An anthem sung after the morning lesson, concluding in the manner of a rondo; in a fugue, the repetition of the given subject by another part.

Responsio. (*Ita.*) Response.

Responsory. An antiphony; a response.

Respuesta. (*Spa.*) Sound echoed back.

Rest. A character which indicates a cessation of sound (23 to 35); a pause; an interval during which the voice or sound is intermitted.

Rest, Breve. A double note rest (26).

Rest, Continued. A silence continued through several successive measures, and indicated by a figure over a whole rest, showing the number of measures, and counted by adding one in each successive measure (35).

Rest, Crotchet. A rest equal in duration to the length of a crotchet (29).

Rest, Demisemiquaver. A thirty-second note rest (32).

Rest, Dotted. A rest having a dot affixed, by which its value is increased one half (39).

Rest, Double Dotted. A rest which, on account of two dots affixed to it, has its value increased three fourths of its original length.

Rest, Double Note. A pause equal in point of duration to the length of a double note (26).

Rest, Eighth Note. A rest equal in duration to the length of an eighth note (30).

Rest, Eight Semibreve. A rest equal in its length to a large, or eight semibreves (23).

Rest, Four Semibreve. A rest having

a length equal to that of four semibreves (25).

Rest, Half Note. A pause equal in duration to the length of a half note (28).

Rest, Hemidemisemiquaver. A sixty-fourth note rest (33).

Rest, Minim. A half note rest (28).

Rest, One Hundred and Twenty-Eighth Note. A rest equal in its time to that of its corresponding note (34).

Restoration. The act of restoring a note made flat or sharp to its primitive sound.

Rest, Quarter Note. A rest or pause equalling in length a quarter note (29).

Rest, Quaver. An eighth note rest (30).

Rest, Semibreve. A rest equal in duration to the length of a semibreve (27).

Rest, Semidemisemiquaver. A rest equal in duration to the length of a semidemisemiquaver (33).

Rest, Semiquaver. A rest equal in duration to a semiquaver (31).

Rest, Six Semibreve. A rest having a duration equal to the length of six semibreves (24).

Rest, Sixteenth Note. A pause of the same length as that of a sixteenth note (31).

Rest, Sixty-Fourth Note. A rest of the same length as a sixty-fourth note (33).

Rest, Thirty-Second Note. A rest equal in length with that of a thirty-second note (32).

Rest, Triple Dotted. A rest increased in duration seven eighths by three dots placed after it.

Rest, Two Semibreve. A double note rest; a rest equal in duration to the length of two semibreves (26).

Rest, Whole Note. A rest equal to the length of a whole note (27).

Retard. (*Fre.*) Retardation.

Retardando. (*Ita.*) A retarding of the movement.

Retardation. The keeping back of an approaching consonant chord by so prolonging some note of a previous chord as to continue it into the intermediate chord which follows.

Retentir. (*Fre.*) To ring; to sound again.

Retentissant. (*Fre.*) Ringing; resounding.

Retentissement. (*Fre.*) A great sound.

Retinte. (*Spa.*) A tinkling sound.

Retintin. (*Spa.*) An affected tone of the voice; a tinkling sound.

Retraitte. (*Fre.*) Tattoo.

Retreat. A signal given in the army or navy by the beat of a drum or the sounding of trumpets, at sunset, or for retiring from exercise or action.

Retro. (*Lat.*) Backward.

Retrograde Imitation. A form of imitation in which the subject is commenced backwards in the answer.

Retrograde Inversion. An inversion made by commencing on the last note of the subject, and writing it backwards to the first note.

Retrogrado. (*Ita.*) In retrograde movement.

Retto. (*Ita.*) Direct (114).

Retumbante. (*Spa.*) Resonant; sonorous.

Retumbo. (*Spa.*) Resonance; echo.

Return. A repetition; a second part.

Reveille. (*Fre.*) The beat of drums at daybreak for awaking the soldiers, and putting a stop to the challenging of sentinels, also for calling the roll.

Reverberate. To throw back a sound; to echo.

Reverberberiren. (*Ger.*) To reverberate.

Reversed C. A sign in old music signifying a diminution of one half of the value of the notes (124).

Reversed Retrograde Imitation. A form of imitation in which the subject is commenced backwards in the answer, and in contrary motion.

Revert. To return to a previous passage; to repeat.

Revival Hymns. Compositions which both in sentiment and melody are capable of exciting religious feeling.

Re-voice. To refit an organ pipe so as to restore its proper quality of tone.

Rey. (*Spa.*) A Spanish dance.

Rf. An abbreviation of *Rinforzo*.

Rfz. An abbreviation of *Rinforzato*.

R. H. in piano music, indicates that the right hand is to be used.

Rhapsodi. (*Grk.*) Rhapsodists.

Rhapsodie. (*Fre.*) A rhapsody; a capriccio.

Rhapsodists. Those persons among the ancients whose profession it was to sing or recite the verses of Homer, and other celebrated poets.

Rhapsody. Originally a portion of an epic poem suitable for recitation at one time.

Rhoc. (*Wel.*) A broken or rough utterance.

Rhomboid. (*Grk.*) A four-sided figure standing on one of its angles, and intimating that the notes of the passage over which it is placed are to swell in sound as that widens, and decrease as it narrows (103).

Rhyme. The correspondence of sounds in the terminating words or syllables of two lines, one of which succeeds the other immediately or at no great distance; an harmonical succession of sounds.

Rhyme, Female. The agreement in sound of the last two syllables of verses, the last syllable being unaccented.

Rhyme, Male. The agreement in sound of only the final syllables of the verses.

Rhymic. That part of ancient music which taught the practice and rules of movement and rhyme.

Rhymopœia. (*Grk.*) That part of the science of ancient music which prescribed the laws of rhyme and of whatsoever related to the rhymic art.

Rhythm. The theory of musical cadence, as applied to melody; the simplest combination by which evident order can be given to the sound of music or speech; the harmonious flow of vocal sounds.

Rhythme. (*Fre.*) Rhythm.

Rhythm, Higher. A form of rhythm larger than simple measure.

Rhythmica. A branch of ancient music which regulated the rhythm.

Rhythmical. Relating to rhythm; conformable to rhythm.

Rhythmical Accent. An accent having reference to a uniform succession of larger and smaller groups of connected tones, usually proceeding in a measured manner.

Rhythmically. In a rhythmical manner.

Rhythmical Signatures. Signs placed at the beginning of a piece of music to denote the number of parts into which the measure is divided; time signatures (62).

Rhythmics. The theory of rhythm; the doctrine which relates to all matters pertaining to time in music.

Rhythmique. (*Fre.*) Rhythmical.

Rhythmisch. (*Ger.*) Rhythmical; rhythmic.

Rhythm, Molossic. Three long, strongly accented syllables in succession.

Rhythmometer. An instrument for marking time to movements in music.

Rhythmus. (*Lat.*) Rhythm.

Ri. A syllable applied to the second note of the Hindoo scale in solfège.

Ribattere. (*Ita.*) To reverberate.

Ribattimento. (*Ita.*) Repercussion; reverberation.

Ribattuta. (*Ita.*) A repetition of a note.

Ribeba. (*Ita.*) Rebec; the Jewish harp.

Ribecca. (*Ita.*) A rebec.

Ribbe. A stringed instrument; a rebec.

Ribble. A small viol with three strings — the diminutive of *rebec*.

Ricantare. (*Ita.*) To sing again.

Ricercari. (*Ita.*) Name formerly given to solfeggi for the voice, also to original exercises or compositions for instruments, and fantasias.

Ricercari da Suonare. (*Ita.*) Instrumental pieces composed of variations, dances, fugues, and fugued pieces, designed to be performed on the viol, bass viol, lute, theorbo, &c.

Ricercata. (*Ita.*) A fugue replete with contrapuntal artifices.

Rich. A term applied to compositions, the parts of which are elaborately and ingeniously combined, and which, in performance, produce elegance and fulness of effect.

Richiamo. (*Ita.*) A bird call.

Richtig Singen. (*Ger.*) To sing in tune.

Ricominciamo. (*Ita.*) Let us begin again.

Ricta. (*Hin.*) The second of the Srootis into which the fifth note of the Hindoo scale is divided.

Riddare. (*Ita.*) To dance in a ring.

Riddle Canon. A canon written without any indication of the number of parts, intervals, or points of introduction, sometimes with false directions, designed as an amusement.

Riddone. (*Ita.*) A roundelay; a village dance.

Rideau d'Entr'acte. (*Fre.*) Drop scene.

Ridevolmente. (*Ita.*) Ludicrously; pleasantly.

Ridicimento. (*Ita.*) Repetition; repeating.

Ridicolosamente. (*Ita.*) Ridiculously.

Ridotto. (*Ita.*) Adapted; arranged; an entertainment consisting of singing and dancing.

Riffiorimenti. (*Ita.*) Extemporaneous embellishments.

Riflettando. (*Ita.*) A reflective air to be assumed.

Rigadoon. A lively dance, performed in figure by one couple; a tune written in triple time to accompany the dance.

Riga Lines. (*Ita.*) The lines upon and between which the notes of music are written.

Right Beat. A movement of the hand to the right in beating time.

Rigodon. (*Fre.*) A rigadoon.

Rigoletto. (*Ita.*) A round dance.

Rigoli. An ancient instrument, consisting of several sticks bound together, but separated by beads, performed upon by being struck with a ball fixed upon the end of a stick.

Rigore. (*Ita.*) Rigor; strictness; in the most exact time.

Rigorists. Musicians who adhere with severe strictness to the rules of musical art.

Rikhub. (*Hin.*) The name of the second note in the Hindoo musical scale.

Rilasciando. (*Ita.*) Slackening the time.

Rima. (*Ita.*) Verse; poem; song.

Rimailleux. (*Fre.*) A rhymester.

Rimbombamento. (*Ita.*) Resounding; booming.

Rimbombevole. (*Ita.*) Noisy; resounding.

Rimer. (*Fre.*) Rhyme; verse.

Rimes Croisees. (*Fre.*) Alternate rhymes.

Rimeur. (*Fre.*) Rhymers.

Rindermagen. (*Ger.*) Psalter; psalm book.

Rinf. An abbreviation of *Rinforzando*.

Rinforzando. (*Ita.*) With additional tone and emphasis.

Rinforzato. (*Ita.*) Increased tone and emphasis.

Rinforzo. (*Ita.*) Greater emphasis.

Ring. To strike a bell or any other sonorous body so as to make it sound; to make a sound or music with bells; the sound of metals; a chime.

Ringelstuck. (*Ger.*) Rondeau; roundelay.

Ringeltanz. (*Ger.*) A merry-go-round dance.

Ringen. (*Ger.*) To ring or sound.

Ringers. Persons who perform upon a set, or chime, of bells tuned to a musical scale; those who, with a number of hand bells, varying in size from the smallest to the largest, produce with correctness every variety of music.

Ringling, Change. The round ringing of a chime of bells varied by changes at the pleasure of the performer.

Ringling, Round. In a chime of bells, the bells being set, the dropping of the treble bell followed by the others in rapid succession, the whole being often repeated.

Rings, Psaltery. Flat rings from which project strong pointed quills, used to play upon the psaltery.

Rintoccare. (*Ita.*) To toll a bell.

Rintocco. (*Ita.*) Tolling; a knell.

Rintronato. (*Ita.*) Resounded; reechoed.

Ripetitura. (*Ita.*) Repetition; burden of a song.

Ripetizione. (*Ita.*) Repetition; the burden of a song; a refrain.

Ripieno. (*Ita.*) A term applied to such parts, in concerted music, as are introduced to fill up and augment the effect of a full chorus of voices or instruments.

Ripieno, Alto. (*Ita.*) The tenor of the great chorus, which is performed at some particular place, or in the full parts of a composition.

Riposta. (*Ita.*) Repeat.

Ripresa. (*Ita.*) A mark of repetition (42, 43, 44).

Rise. Increase of sound on the same key; elevation or ascent of the voice in the diatonic scale.

Risentito. (*Ita.*) Impressive; vigorous.

Risolutamente. (*Ita.*) Resolutely.

Risolutissimo. (*Ita.*) With extreme resolution.

Risoluto. (*Ita.*) Decided.

Risoluzione. (*Ita.*) The resolution of a discord.

Risonanza. (*Ita.*) Resonance.

Risonare. (*Ita.*) To ring; to resound.

Risposta. (*Ita.*) The answer of a fugue.

Risvegliare. (*Ita.*) To reanimate the execution.

Risvegliato. (*Ita.*) With much animation.

Rit. An abbreviation of *Ritardando*.

Ritard. An abbreviation of *Ritardando*.

Ritardando. (*Ita.*) A gradual retarding or slackening of the time, with a corresponding diminution in point of tone.

Ritardato. (*Ita.*) Retarded; delayed.

Ritardo. (*Ita.*) A retardation; a slackening of the time.

Ritardo un Pochettino. (*Ita.*) Slacken the time a little.

Riten. An abbreviation of *Ritenuto*.

Ritenendo. (*Ita.*) Holding back in the time.

Riteneute. (*Ita.*) A sudden diminution of time.

Ritenuto. (*Ita.*) Slackening the time. The effect differs from the *ritardando* by being done at once, while the other is effected by degrees.

Ritmo. (*Ita.* and *Spa.*) Rhythm; cadence; measure.

Ritmo a tre Battute. (*Ita.*) Rhythm in three beats.

Ritor. (*Ita.*) An abbreviation of *Ritornello*.

Ritornelli. (*Ita.*) The plural of *Ritornello*.

Ritornello. (*Ita.*) A short symphony or introduction to an air; the symphonies between the members or periods of the air; the tutti parts, introductory to, and between the solos of a concerto; a repeat; the burden of a song.

Ritournelle. (*Fre.*) *Ritornello*.

Riverberamento. (*Ita.*) Reverberation.

Riversa. (*Ita.*) The opposite; reverse.

Rivolgimento. (*Ita.*) The inversion of the parts in double counterpoint; the placing of a treble or other upper part in the place of the bass, or any low part, or vice versa.

Rivoltare. (*Ita.*) To change.

Rivoltato. (*Ita.*) Inverted.

Rivolto. (*Ita.*) Inversion

Robato. (*Ita.*) Robbed; borrowed.

Rochezza. (*Ita.*) Hoarseness.

Rock Harmonicon. An English instrument consisting of a wooden frame on which are placed pieces of rock arranged in musical order as regards tone, and played upon with wooden hammers held in the hand.

Roco. (*Ita.*) Hoarse; croaking; harsh.

Rogue's March. Derisive music per-

formed in expelling a person by popular indignation, or in drumming a worthless soldier out of a regiment or camp.

Rohinee. (*Hin.*) The second of the Srootis into which the sixth note of the Hindoo scale is divided.

Rohr. (*Ger.*) A reed.

Rohrwerk. (*Ger.*) Reed work; the reed stops taken collectively.

Roi des Violons. (*Fre.*) King of the violins.

Rôle. (*Fre.*) A part or character performed by an actor in an opera.

Roll. The main feature in drum playing, holding the same relation to drum music as the gamut does in music for wind or stringed instruments; to beat with rapid strokes.

Rollando. (*Ita.*) The roll on the drum and tambourine.

Roller. A portion of an organ moved by the tracker, and employed to draw down the pull-down wire; a drum roll.

Roller Board. A large, irregularly shaped board, placed perpendicularly over each set of keys in an organ, of the same length as the sound board, and having attached to it as many rollers as there are keys in the set to which it belongs.

Rolling. A rapid pulsation of the drum, by which the sounds so closely succeed each other as to beat upon the ear with a rumbling continuity of effect.

Roll, Long. A prolonged roll of drums signaling an attack by the enemy, and for the troops to place themselves in line of battle.

Rollo. (*Ita.*) The roll of a drum or tambourine.

Roll, Single-Stroke. In drum music, one beat with each hand alternately—a practice designed to impart to pupils skill in a free use of the sticks.

Romaika. A dance tune of the modern Greeks to accompany a dance of the same name, commencing in a slow and solemn style, and gradually increasing to a high degree of sprightliness.

Romance. A lyric tale, set to music; a simple and elegant melody suitable to such words; an irregular, but delicate and refined, composition, combining great expression and variety with sentiment and unexpected phrases.

Romance. (*Fre.*) Song; ballad.

Roman Chant. The Gregorian chant.

Romanesca. (*Ita.*) An old, lively Italian dance; a galliard.

Romanesque. (*Fre.*) Romantic.

Romantic Opera. An opera consisting of gay and sprightly music interwoven with dialogue.

Romanza. (*Ita.*) Romance.

Romanzo. (*Ita.*) Romance.

Rombarc. (*Ita.*) To drone; hum; buzz.

Römische Gesang. (*Ger.*) The plain chant of the Catholic service.

Ron. An abbreviation of *Rondo*.

Roncon. (*Spa.*) The drone of a bagpipe.

Ronde. (*Fre.*) A semi-breve; whole note; a roundelay.

Rondeau. (*Fre.*) A rondo.

Rondeau Mignon. (*Fre.*) A favorite rondo.

Rondeaux. (*Fre.*) Rondos.

Rondelet. (*Fre.*) A roundelay.

Rondelle. (*Fre.*) A roundelay.

Ronde Pointee. (*Fre.*) Dotted semi-breve (36).

Rondiletta. (*Ita.*) A short rondo.

Rondinetto. (*Ita.*) A short rondo.

Rondino. (*Ita.*) A short rondo.

Rondo. (*Ita.*) A vocal or instrumental composition, generally consisting of three strains, the first of which closes in the original key, while each of the others is so constructed, in point of modulation, as to reconduct the ear, in an easy and natural manner, to the first strain; a roundelay; a rondeau.

Rondo Form. In the manner of a rondo.

Rondolet. (*Fre.*) A roundelay.

Rondoletto. (*Ita.*) A short rondo.

Ronflant. (*Fre.*) Sonorous.

Ronflement. (*Fre.*) A peal of organ music, or of bells.

Ronfler. (*Fre.*) To peal.

Ronquedad. (*Spa.*) Hoarseness; roughness of voice.

Ronzamento. (*Ita.*) Humming; buzzing.

Ronzante. (*Ita.*) Buzzing; humming.

Room, Music. A room appropriated to instruction and practice; a concert room.

Root. The fundamental note of any chord.

Ropalco. (*Spa.*) A term given to verses of which the first word is a monosyllable, and the others increase progressively.

Rosalia. (*Ita.*) The repetition of a passage several times over, each time ascending one degree.

Rosette. The circular aperture in the sounding board of a guitar.

Rosin. The resinous residue in the distillation of turpentine, used on violin, violoncello, and bass viol bows.

Rossignoler. (*Fre.*) To imitate the song of the nightingale.

Rostrum. An instrument formerly used to rule music paper.

Rota. A round.

Rote. Name formerly applied to the hurdy-gurdy.

Rote, Singing by. The act of singing, not from a knowledge of music, but from listening to the singing of others.

Rotonda. (*Ita.*) A round, full tone of voice or instrument.

Rotondo. (*Ita.*) Round, or full, as regards tone.

Rotund. A full tone of voice or instrument.

Roucouler. (*Fre.*) To warble plaintively.

Rough. Harsh to the ear; inharmonious; discordant.

Roughness. A defect of the voice caused by too much or too little moisture in the breathing passages, or by a natural unevenness of them.

Roulade. (*Fre.*) A division or rapid flight of decorative or extemporaneous notes.

Roulemens. (*Fre.*) A term applied to all kinds of rapid passages.

Roulement. (*Fre.*) The drum roll.

Round. A species of fugue in the unison, composed in imitation of a catch, in which the performers follow each other through the various parts in a circulatory motion.

Roundel. A roundelay.

Roundelay. A species of ancient poetry, comprising thirteen verses, of which eight are in one kind of rhyme and five in another. It is divided into couplets, at the end of the second and third of which the beginning of the poem is repeated; a short and lively rural strain; a dance in a circle.

Roundelet. A roundelay.

Round Ringing. In a chime of bells, the bells being set, the dropping of the treble bell followed by all the others in quick succession, the whole being frequently repeated.

Rovescio. (*Ita.*) Inverted; reversed.

Rovescio, Alla. (*Ita.*) In contrary or reverse motion.

Rovescione. (*Ita.*) Reversed; on the other side.

Royal. A full peal upon ten bells.

Royal Chants. Lyrics written on lofty subjects, and much employed in the early times of French poesy.

Ru. A syllable applied to the second note of the Hindoo scale in solfaing.

Rub-a-dub. An incessant noise or continued rattling upon a drum.

Rubato. (*Ita.*) Robbed; borrowed.

Rubebbe. A viol of two strings, tuned in fifths.

Ruckung. (*Ger.*) Syncopation.

Ructica. (*Hin.*) The third of the Srootis into which the second note of the Hindoo octave is divided.

Rudesse. (*Fre.*) Roughness; harshness.

Rudiments. The first elements or principles.

Ruf. (*Ger.*) Call; cry; voice; to wind a horn; to sound a trumpet call.

Ruff. In drum music, a beat preceding the principal note or beat, imparting to it a martial finish; a vibrating sound made

- upon a drum, less loud than the roll, used as a mark of respect; a ruffle.
- Ruffing.** To beat a ruff on a drum.
- Ruffle.** A beat of a drum; a ruff.
- Ruf zum Streit.** (*Ger.*) The trumpets calling to combat.
- Rug-udhyay.** (*Hin.*) The second of the seven divisions of Hindoostanee music, defining the principles of melody.
- Ruhepunct.** (*Ger.*) A point of repose in melody; a cadence.
- Ruhestelle.** (*Ger.*) A pause; a rest.
- Ruhzeichen.** (*Ger.*) A pause.
- Ruhig.** (*Ger.*) Tranquil.
- Rule.** The name formerly applied to a canon.
- Rumbling.** A low, heavy, continued sound.
- Rumnya.** (*Hin.*) The third of the Srootis into which the sixth note of the musical scale of the Hindoos is divided.
- Run.** A rapid flight of notes extemporaneously introduced as an embellishment; a roulade.
- Rundgedicht.** (*Ger.*) Rondeau; roundelay.
- Rundgesang.** (*Ger.*) A convivial song; a roundelay; a choral.
- Rune.** (*Norw.*) An ancient Norwegian song.
- Runjunc.** (*Hin.*) The second of the Srootis of the Rikhtub, or second note of the Hindoo octave.
- Running Passages.** Divisions; series of notes appropriated to a single syllable of texts.
- Rural Music.** Music pertaining or relating to rural life and scenery.
- Russe.** Russian.
- Russe, Alla.** (*Ita.*) Resembling Russian music.
- Rustico.** (*Ita.*) Rustic; simple.
- Rustic Song.** A song the words of which are on a rural subject, and the melody simple and unadorned.

S.

- S.** THE initial of *Solo*, with dots affixed to it, is used as the Da Capo sign, and marks a repeat (43). S. is also used, in connection with figures above psalms and hymns, as the initial of *Syllables*, in the designation of metre.
- Sabeca.** Sackbut.
- Sabot.** (*Fre.*) A poor violin.
- Sacabuche.** (*Spa.*) A sackbut.
- S'accorder.** (*Fre.*) To accord.
- Sackbut.** A brass wind instrument resembling the trumpet, so contrived as to be capable of being drawn out to different lengths, according to the tone required.
- Sackgeige.** (*Ger.*) A pocket fiddle; a kit.
- Sacquebuxo.** (*Por.*) A sackbut.
- Sacred Concert.** A concert consisting only of oratorios, or other music denominated sacred.
- Sacred Music.** Music composed for public religious worship, or private devotion; oratorios; psalmody.
- Sacred Song.** A psalm or hymn taken from or embodying the sentiments of the sacred Scriptures.
- Sacring Bell.** A small bell used in the Roman Catholic church to call attention to the more solemn parts of the mass; saint's bell; mass bell.
- Sacrist.** A person employed in a cathedral to copy music for the use of the choir, and have charge of the books.
- Sængerfest.** (*Ger.*) A festival designed to heighten the standard of musical excellence, and to promote social good feeling.
- Safara.** (*Ara.*) To hiss, or to make a hissing sound by blowing on a wind instrument.
- Safety Valves.** Valves placed on the middle board of organ bellows, which open and allow the air to pass back into the feeders when the reservoir has reached a certain height.
- Saffico.** (*Ita.*) Sapphic.
- Saffeo.** (*Spa.*) Sapphic.
- Saggio.** (*Ita.*) An essay.
- Saint's Bell.** Sacring bell.
- Saite.** (*Ger.*) A string of a musical instrument.
- Saiten.** (*Ger.*) Timbrel; strings of a violin.
- Saitenhalter.** (*Ger.*) The tailpiece of a violin, tenor, &c.
- Saiteninstrument.** (*Ger.*) A stringed instrument.
- Saitenklang.** (*Ger.*) The sound or vibration of a string.
- Saitenspiel.** (*Ger.*) Music of a stringed instrument.
- Saitenspieler.** (*Ger.*) Player on a stringed instrument.
- Saitenton.** (*Ger.*) The tone of a stringed instrument.
- Saitig.** (*Ger.*) Stringed.
- Sakaten.** (*Jav.*) A style of music similar

- to the pelak, but having a greater number of instruments.
- Salcional Stop.** The dulciana stop.
- Salendro.** (*Jav.*) The most perfect style of musical execution among the Javanese, being a symphony of many instruments, each of which has the same number of notes.
- Salli.** (*Lat.*) The name given by the Romans to the young men, twelve in number, appointed to sing hymns in praise of the god of war.
- Salle de Concert.** (*Fre.*) A concert room.
- Salle de Musique.** (*Fre.*) A music room.
- Salmear.** (*Spa.*) To sing psalms.
- Salmeggiamento.** (*Ita.*) Psalmody.
- Salmeggiare.** (*Ita.*) To sing psalms.
- Salmeggiatore.** (*Ita.*) Psalmist; singer.
- Salmi Concertati.** (*Ita.*) Psalms accompanied with instrumental music.
- Salmi di Terza.** (*Ita.*) Psalms in three parts.
- Salmista.** (*Spa.* and *Ita.*) A writer of psalms; a chanter of psalms; a psalm book.
- Salmo.** (*Ita.* and *Spa.*) A psalm or psalm tune.
- Salmodia.** (*Ita.*) Psalmody.
- Salmodiar.** (*Spa.*) To sing psalms.
- Salmografo.** (*Spa.*) A writer of psalms.
- Salompret.** (*Mal.*) A trumpet of the Malays.
- Saltando.** (*Ita.*) Proceeding by skips or bounds.
- Saltarello.** (*Ita.*) A particular kind of jig, so called from the dance of that name, chiefly consisting of leaping motions.
- Saltatio Festiva.** (*Lat.*) An old dance; the galliard.
- Salterio.** (*Ita.*) A Psalter.
- Saltero.** (*Ita.*) A Psalter, or book of psalms.
- Salti Irregolare.** (*Ita.*) Irregular leaps.
- Salti Regolare.** (*Ita.*) Regular leaps.
- Salti Vietati.** (*Ita.*) Intervals absolutely forbidden in the course of a song.
- Salto.** (*Ita.*) A skip, or leap.
- Salva, Regina.** (*Lat.*) A hymn addressed to the Virgin.
- Sambac.** (*Heb.*) Eight stringed.
- Sambonjah.** (*Syr.*) A wind instrument made of reeds; the dulcimer of the ancients.
- Sambuca.** (*Lat.*) An ancient stringed instrument.
- Sambucina.** (*Lat.*) A woman that plays on a dulcimer.
- Sambucus.** (*Lat.*) An ancient wind instrument resembling a flute.
- Sambuque.** A stringed instrument used by the ancient Greeks.
- Sambuque.** (*Heb.*) An old Hebrew instrument of the harp kind.
- Samodi.** (*Grk.*) Greek poets who went about singing merry songs; hilarodl.
- Sampogna.** (*Ita.*) The flute-a-bec, or common flute.
- Sampunia.** (*Heb.*) A pneumatic instrument used by the ancient Hebrews, resembling the modern bagpipe.
- Samsi.** (*Jap.*) A Japanese instrument similar to a guitar.
- Sance Bell.** A small bell formerly used in churches.
- Sanctus.** (*Lat.*) A principal movement of the mass in the Catholic service; an anthem commencing with the word *sanctus*, holy.
- Sanft.** (*Ger.*) Soft.
- Sang.** (*Ger.*) Song; strain.
- Sange.** (*Afr.*) An African instrument formed of a gourd.
- Sange.** (*Ger.*) Songs; strains.
- Sänger.** (*Ger.*) A singer.
- Sängerbund.** (*Ger.*) A league, or affiliated brotherhood of singers; a convention of singing societies.
- Sanger in der Kirche.** (*Ger.*) A chorister; a chanter.
- Sangerinn.** (*Ger.*) A songstress.
- Sängerverein.** (*Ger.*) Singers' union.
- Sangrede.** (*Ger.*) Recitative.
- Sangspiel.** (*Ger.*) Vocal music; a piece of vocal music.
- Sangstädchen.** (*Ger.*) A vocal serenade.
- Sans.** (*Fre.*) Without.
- Sans Pedales.** (*Fre.*) Without the pedals; a term employed in organ music.
- Sans Son.** (*Fre.*) Without sound.
- Santoral.** (*Spa.*) A church choir book.
- Santur.** (*Tur.*) A Turkish stringed instrument; the psaltery.
- Sapharoth Hattjobellm.** (*Heb.*) Trumpets made of rams' horns.
- Sapphique.** (*Fre.*) Sapphic.
- Sapphic Strophe.** Three sapphic verses followed by an adonic.
- Sapphic Verse.** In poetry, a measure of eleven syllables in five feet, of which the first, fourth, and fifth are trochees, the second a spondee, and the third a dactyl.
- Saquebute.** (*Fre.*) A sackbut.
- Saraband.** An antique, slow, Spanish dance; a tune in $\frac{3}{2}$ or $\frac{3}{4}$ time.
- Sarabanda.** (*Ita.* and *Por.*) A saraband.
- Sarabande.** (*Fre.*) A saraband.
- Saraswati.** (*Hin.*) In Hindoo mythology, the wife of Brahma, and protectress of music.
- Sartarella.** (*Ita.*) A Neapolitan dance.
- Sartarello.** (*Ita.*) A Neapolitan dance.

- Sasoh.** (*Hin.*) An instrument of India, having four or five gut strings, and played upon with a bow.
- S' Attacca Subito.** (*Ita.*) A term placed at the end of one part to show that another part immediately follows.
- Sattel.** (*Ger.*) The nut of a violin finger board, &c.
- Saumgiles.** (*Hin.*) A bow instrument made in India, having four or five gut strings; the sasoh.
- Saus.** (*Ger.*) Humming.
- Sauselaut.** (*Ger.*) A whistling sound.
- Säuseln.** (*Ger.*) To murmur; to whisper, rustle, whistle.
- Säuselnd.** (*Ger.*) Humming; hisping.
- Sausen.** (*Ger.*) Whistling; roaring.
- Sauteau.** (*Fre.*) The jack of a spinet or virginal.
- Sawtry.** A term used in olden times for psaltery.
- Sax-horn.** One of a class of brass wind instruments invented by M. Sax, of Paris, and much used in military bands.
- Saxophone.** An instrument said to combine the qualities of the alt-horn, clarionet, and flute, having for a mouth-piece a reed like that of a clarionet. The body of the instrument is a parabolic cone of brass, provided with a set of keys.
- Saxotromba.** A brass instrument whose tone partakes of that of the trumpet and bugle. It has three, four, or five cylinders.
- Saxtuba.** A brass instrument curved somewhat like the Roman buclua, of great sonorosity, with a mouth-piece, and mechanism of three cylinders.
- Sbalzo.** (*Ita.*) A skip in melody, in contradistinction to a progression by single degrees only.
- Sbarra Doppia.** (*Ita.*) A double bar.
- Sc.** An abbreviation of *Score* and *Scale*.
- Scabrous.** Harsh; unmusical.
- Scagnello.** (*Ita.*) Bridge of a violin and violoncello.
- Scala.** (*Ita.*) A scale or gamut.
- Scala Cromatica.** (*Ita.*) The chromatic scale.
- Scald.** The name given by the ancient northern nations to their bards, whose employment it was to compose odes and hymns chanted at every public solemnity.
- Scale.** A gamut; a series of lines and spaces on which notes are placed; the regular gradations of sound limited to an octave, or extended to the compass of any voice or instrument; compass.
- Scale, Accompaniment of the.** The harmony assigned to the series of notes forming the diatonic scale, ascending and descending.
- Scale, Æolie.** Among the ancients, a series of tones beginning with A, the lowest tone in their music.
- Scale, Artificial.** A scale in which there are flats and sharps, in contradistinction to the natural scale, which contains neither sharps nor flats.
- Scale, Auxiliary.** A scale of a relative key belonging to any principal key.
- Scale, Bell.** A scale employed to determine the size, weight, and tone of bells.
- Scale, Chinese.** A scale consisting of five notes without semitones, the music being written on five lines in perpendicular columns, and the rising and falling of tones indicated by distinctive names.
- Scale, Chromatic.** A scale which divides every whole tone of the diatonic scale, and consists of twelve semitones in an octave.
- Scale, Circular.** The scale of a pianoforte when the points at which the hammers strike the strings are in a circular or curved form.
- Scale, Curved.** A circular scale of a pianoforte.
- Scale, Diatonic.** A melodic representation of the seven gradations of tone arranged in conformity with some particular key.
- Scale, Enharmonic.** A scale proceeding by intervals less than the diatonic and chromatic.
- Scale, German.** A scale of the natural notes formed of A, H, C, D, E, F, G, instead of A, B, C, &c., the B being reserved to express B flat.
- Scale, Great.** A term sometimes applied to the entire series of musical sounds.
- Scale, Greater.** A scale in which the thirds are greater; the major scale.
- Scale, Greek.** The scale of the ancient Greeks, consisting of two octaves, their whole musical system having been composed of a different series of four sounds, with a note added to the bottom of the scale to complete the double octave, all of which sounds having had various denominations, like our gamut.
- Scale, Guido's.** The gamut of Guido.
- Scale, Irish.** A scale having the whole tone, instead of a semitone, between the seventh and eighth sounds.
- Scale, Major Diatonic.** A scale in which the semitones fall between the third and fourth and seventh and eighth notes, both in ascending and descending.
- Scale, Minor Diatonic.** A scale in which the semitones fall between the second and third and seventh and eighth in ascending, and between the fifth and sixth and second and third in descending.
- Scale, Model.** The natural scale.
- Scale, Natural.** The scale of C, so called because it can be produced without the aid of sharps or flats.
- Scale of A Flat Major.** A scale having for its key note A flat, and for its signature A, B, D, and E flat.
- Scale of A Major.** A scale having D for its key note, and for its signature F, C, and G sharp.
- Scale of B Flat Major.** A scale having B flat for its key note, and for its signature B and E flat.

Scale of B Major. A scale having B for its key note, and for its signature F, C, G, D, and A sharp.

Scale of C Major. The natural scale.

Scale of D Flat Major. A scale having for its key note D flat, and for its signature G, A, B, D, and E flat.

Scale of D Major. A scale in which D is the key note, having for its signature F and C sharp.

Scale of E Flat Major. A scale having for its key note E flat, and for its signature E, A, and B flat.

Scale of E Major. A scale having E for its key note, and for its signature F, G, C, and E sharp.

Scale of F Major. A scale having F for its key note, and for its signature B flat.

Scale of G Flat Major. A scale having for its key note G flat, and for its signature G, A, B, C, D, and E flat.

Scale of G Major. A scale in which G is the key note, having for its signature F sharp.

Scale of Nature. The gradual succession of fixed sounds, which nature produces from a string when divided into equal parts, comprising three grand divisions, the diatonic, the chromatic, and the enharmonic.

Scale, Piano. The general plan of the interior of a piano.

Scale, Plain. A piano scale in which the points at which the hammers strike the strings are in a direct line.

Scale, Principal. The scale in which a composition begins and mostly continues.

Scale, Scotch. A scale differing from that of other nations by its omission of the fourth and seventh.

Scale, Semitonic. The chromatic scale proceeding by semitones, formed by a division of the diatonic scale into semitones, ascending by sharps and descending by flats.

Scales, Irrelative. Such scales as are not united by any common connecting tie.

Scales, Relative. Two scales (one major, the other minor) which have the same signature; two scales having several tones in common.

Scale, Straight. Plain scale of a piano-forte.

Scale, Transposed. A scale placed in some other situation, founded or based on some other tone than the tone C.

Scampanare. (*Ita.*) To chime bells.

Scampanio. (*Ita.*) Christmas chimes; chimes.

Scan. To mark and distinguish the feet of which a verse is composed; to display, in reading, the metrical structure of verse; to recite metrically.

Scannello. (*Ita.*) The violin bridge.

Scannetto. (*Ita.*) The bridge of a violin, violoncello, &c.

Scanslone. (*Ita.*) Scanning.

Scaramouch. A character in old Italian comedy and opera, characterized by boastfulness and poltroonery.

Seavezze. (*Ita.*) Divisions within the compass of the sixth, — so called because, never extending to the octave, the compass becomes broken or cut short.

Secmando. (*Ita.*) Diminishing; decreasing; nearly synonymous with *Mancando*.

Scena. (*Ita.*) A scene or portion of an opera.

Scena da Camera. (*Ita.*) Chamber music; vocal compositions not designed for the church or theatre.

Scenarrio. (*Ita.*) Actor's guide book; a programme; scenes; decorations.

Scene. So much of an opera as passes without change of locality or time, or important change of character; the decorations and fittings of a stage.

Scenic Music. Music adapted to dramatic performances.

Sch. An abbreviation of *Schottische*.

Schäferlied. (*Ger.*) A pastoral song.

Schäferpfeife. (*Ger.*) A shepherd's bagpipe.

Schall. (*Ger.*) Sound.

Schallen. (*Ger.*) To resound; to yield a sound.

Schallos. (*Ger.*) Insonorous.

Schallstück. (*Ger.*) The bell of a trumpet, bugle, horn, &c.

Schallwelle. (*Ger.*) An undulation or wave of sound.

Schalmel. (*Ger.*) The hautboy.

Schalmelbläser. (*Ger.*) A hautboy player; a piper.

Schalmelle. (*Ger.*) A shawm.

Schalmelklang. (*Ger.*) Sound of the bagpipe, trumpet, or hautboy.

Schalmeler. (*Ger.*) A player on the pipe; a hautboy player.

Schalmers. (*Fre.*) The old French name for hautboy.

Scharf. (*Ger.*) Sharp; keen.

Schelle. (*Ger.*) A bell; a jingle.

Schellen. (*Ger.*) To ring.

Schellentrommel. (*Ger.*) A tambourine; a timbrel.

Scheme. (*Grk.*) A term used in ancient music to express the varieties arising from the different positions of tones and semitones in a consonance.

Scherz. An abbreviation of *Scherzando* and *Scherzato*.

Scherzandissimo. (*Ita.*) In an exceedingly playful style.

Scherzando. (*Ita.*) Light and sportive.

Scherzante. (*Ita.*) Sportive; playful.

Scherzato. (*Ita.*) Light and playful.

- Scherzevolmente.** (*Ita.*) Playfully; lightly.
- Scherzgedicht.** (*Ger.*) A comic poem.
- Scherzo.** (*Ita.*) A composition in a playful or sportive style.
- Scherzo Minuetto.** (*Ita.*) A minuet employed in symphonies, quartets, &c.
- Scherzosamente.** (*Ita.*) Lightly; playfully.
- Scherzoso.** (*Ita.*) Playful; merry.
- Schiettamente.** (*Ger.*) Simple; in a plain manner.
- Schietto.** (*Ger.*) Plainly; simply.
- Schifferlied.** (*Ger.*) Song of the gondoliers.
- Schisma.** (*Grk.*) In ancient music, a small interval equal to the half of a comma, or the eighteenth part of a tone.
- Schlachtgesang.** (*Ger.*) A battle strain or chant; martial song; war song.
- Schlachtlied.** (*Ger.*) A battle song.
- Schlagt.** (*Ger.*) Sound.
- Schleifend.** (*Ger.*) Bound; closely joined.
- Schleifer.** (*Ger.*) Legato or slurred passage; slurred or tied notes; an ancient dance.
- Schleiferlied.** (*Ger.*) Song of the knife-grinder; the tune or air of a waltz.
- Schleifezeichen.** (*Ger.*) A slur (77).
- Schleppend.** (*Ger.*) Draggingly; tediously.
- Schlüssel eine Buchse zu Spannen.** (*Ger.*) A spanner, an instrument for tuning stringed instruments; a tuning key.
- Schluss.** (*Ger.*) Conclusion.
- Schlüssel.** (*Ger.*) The clef.
- Schmachtend.** (*Ger.*) Languishing.
- Schmelzkessel.** (*Ger.*) A pit employed by organ builders in which to melt tin and lead for pipes.
- Schmetternde Stimme.** (*Ger.*) A clanging voice.
- Schnarrbass.** (*Ger.*) The drone bass.
- Schnarrpfeife.** (*Ger.*) Drone pipe; short bassoon; reed stop in organs.
- Schnarrpfeifen.** (*Ger.*) Reed work; reed stops.
- Schnarrwerk.** (*Ger.*) Reed work in organs.
- Schnell.** (*Ger.*) Quick.
- Schnell Walzer.** (*Ger.*) Quick waltzes.
- Schnürrant.** (*Ger.*) A strolling musician.
- Schönion.** (*Grk.*) In ancient music, a term signifying a scientific air composed for flutes.
- Schola Cantorum.** (*Lat.*) Name given by St. Gregory to a body of chanters.
- Schallrohr.** (*Ger.*) Trumpets; bugles; brass wind instruments.
- Schönsingen.** (*Ger.*) To sing beautifully.
- School, Singing.** A place for instruction in vocal music and the cultivation of the voice.
- Schottische.** (*Ger.*) A modern dance, being a variation of the polka, danced by a couple, with the same music in common time; a tune to accompany the dance.
- Schreibart.** (*Ger.*) Style.
- Schrittmässig.** (*Ger.*) Slow time; andante.
- Schnif-Trompet.** (*Dut.*) A sackbut.
- Schule.** (*Ger.*) A school.
- Schulesänger.** (*Ger.*) A school singer; a chorister.
- Schusterfleck.** (*Ger.*) A reiteration of a passage one note higher than previously given.
- Schwach.** (*Ger.*) Piano; soft.
- Schwachestimme.** (*Ger.*) A weak voice.
- Schwankend.** (*Ger.*) Waving.
- Schwärmerisch.** (*Ger.*) Eccentric; enthusiastic.
- Schwarze Note.** (*Ger.*) A crotchet (17).
- Schweige.** (*Ger.*) Rest.
- Schweigen.** (*Ger.*) Rests.
- Schweizerbass.** (*Ger.*) With organ builders, pedal; bass of flageolets.
- Schweizerflöte.** (*Ger.*) Flageolet; flageolet stop.
- Schwer.** (*Ger.*) Difficult.
- Schwere Sätze.** (*Ger.*) Difficult passages of a composition.
- Schwerfällig.** (*Ger.*) Heavily.
- Schweremuth.** (*Ger.*) Melancholy.
- Schwirren.** (*Ger.*) Chirping; warbling.
- Scialumo.** (*Fre.*) A word employed, in clarionet music, signifying that the notes are to be played an octave lower than written.
- Science of Music.** Strictly, the *theory* of music, in distinction from its *practice*, the latter being the *art* of music.
- Scientific Musician.** One whose attention is applied more particularly to the philosophical branches of the science of music.
- Sciologist.** One who professes to understand and teach, or perform upon, many different instruments, but who is not a thorough master of any.
- Scioltamente.** (*Ita.*) With freedom and agility.
- Scioltrezza.** (*Ita.*) Dexterity; freedom.
- Sciolto.** (*Ita.*) With freedom and boldness, in a disconnected style sometimes; staccato.
- Scivoletto.** (*Ita.*) A trill; a musical passage.
- Seccobirino.** (*Ita.*) Buffoon.
- Scolaro.** (*Ita.*) A scholar.

Scolla. (*Grk.*) Among the ancients, songs in general, but more especially those of a festive kind.

Scollum. (*Grk.*) In the music of the ancients, a festive song.

Scordare. (*Ita.*) To be out of tune; to grate upon the ear with discordant tones.

Scordato. (*Ita.*) Out of tune; untuned; discordant.

Score. A complete and orderly assemblage, in one view, of the parts of a vocal or instrumental composition; to collect and arrange under each other the several detached parts of a composition.

Score, Full. A complete score of all the parts of a composition, either vocal or instrumental, or both.

Score, Instrumental. A score in which the instrumental parts are given in full.

Score, Partial. An arrangement in which the voices are condensed, or a portion omitted or given in a higher or lower octave; scores in which the leading parts are as originally written, and the accompaniment arranged for a keyed instrument.

Score, Piano. A score in which the orchestral accompaniments are compressed into a pianoforte part; an arrangement of music for the piano.

Score, Vocal. The notes of all the voice parts placed in their proper bars under each other, for the use of the conductor of a vocal performance.

Scoring. The forming of a score, by collecting and properly arranging the detached parts of a composition.

Scorrendo. (*Ita.*) Passing smoothly from tone to tone.

Scotch Scale. A scale differing from that of the other nations of Europe by its omission of the fourth and seventh,—a peculiarity from which all the genuine Scottish melodies derive their national and distinguishing character.

Scotzese. (*Ita.*) Scottish.

Scotzese, Alla. (*Ita.*) In the style of Scotch music.

Scrape. To make a harsh noise; to play awkwardly and inharmoniously on a violin or similar instrument.

Scrapping. Playing awkwardly on a violin.

Scroty. A certain kind of bird note, so called by English bird fanciers of the last century.

Scuola. (*Ita.*) A school; a course of study.

Scuola Dicanto. (*Ita.*) A singing school.

Sdegnosamente. (*Ita.*) Scornfully; indignantly.

Sdegnoso. (*Ita.*) Indignant; scornful; morose.

Sdruciolante. (*Ita.*) Sliding the first finger over the keys or strings of an instrument.

Sdruciolare. (*Ita.*) To glide the fingers up and down the keys of the pianoforte.

Seanachaidhe. (*Iri.*) An order of bards among the ancient Irish who preserved in verse antiquarian, genealogical, and historical facts.

Season, Opera. The period during which operatic performances are given.

Sea Trumpet. A marine trumpet, formerly much used on shipboard.

Sec. (*Fre.*) In a dry or unornamented manner.

Secco. (*Ita.*) A plain, unornamental style.

Sechs. (*Ger.*) Six.

Sechs Achtel Takt. (*Ger.*) Measure in six eight time.

Sechste. (*Ger.*) A sixth.

Sechzehn. (*Ger.*) Sixteen.

Sechzehnte. (*Ger.*) Sixteenth.

Sechszelliges Gedicht. (*Ger.*) A hexastich.

Sechzehntel. (*Ger.*) Semiquavers (19).

Sechzehntelspause. (*Ger.*) A semiquaver rest (31).

Sechzenthel Note. (*Ger.*) A semiquaver; sixteenth note (19).

Second. An interval of one degree, as from A to B, B to C, &c.; the second part in a concerted piece; the alto.

Seconda. (*Ita.*) Second.

Seconda Donna. (*Ita.*) Second female singer.

Seconda Opera. (*Ita.*) Second work.

Secondary Tones. Tones introduced between the principal tones wherever large seconds occur, denoted by adding to the letters sharps or flats.

Second, Augmented. An interval containing one whole and one minor semitone.

Seconda Volta. (*Ita.*) The second time.

Seconda Volta Molto Crescendo. (*Ita.*) Much louder the second time of playing.

Second Bass. Any bass the notes of which flow in a smooth and pleasing manner, forming in themselves, independently of the superior parts, a grateful kind of melody.

Second, Diminished. An interval of conjoint degree containing four commas.

Seconde. (*Fre.*) Second.

Seconde Fois. (*Fre.*) Second time.

Second, Extreme Sharp. A tone and a chromatic semitone, composed of two degrees.

Second, Flat. The minor second, formed by two sounds at the distance of a diatonic semitone, as B C and E F.

Second Inversion. A term applied to a chord when its fifth is the lowest tone.

Second, Large. A whole tone.

Second, Major. An interval of conjoint degree consisting of nine commas.

Second, Minor. An interval of conjunct degree consisting of five commas.

Secondo. (*Ita.*) The second.

Secondo Alto. (*Ita.*) The lowest alto.

Second Part. Alto, — the lowest species of woman's voice.

Second, Redundant. An interval of conjoint degree composed of a whole tone and a minor.

Second Shift. A violin shift on the eighth line, or A.

Second, Small. A semitone.

Second Soprano. The low soprano.

Second Subject. The counter subject of a fugue when it remains unchanged in all the parts.

Second Tenor. Low tenor.

Second Treble. Low soprano, or alto.

Second Voice. The voice next below the upper voice; the alto.

Secundo Canonis. (*Lat.*) That division of a chord, invented by Euclid, by which the portions of its several sounds are correctly ascertained.

Section. A complete, but not an independent musical idea; a part of a musical period, composed of one or more phrases (123).

Section, Cadence. A section concluding with a perfect cadence.

Section, Contracted. A section containing not over three bars.

Section, Dominant. A section ending on the common chord of the dominant.

Section, Extended. A section containing from five to eight bars.

Section, Tonic. A section terminating on the common chord of the tonic.

Secular Cantata. A style of composition requiring less light and shade than ecclesiastical or dramatic music.

Secular Music. Any music or songs not adapted to sacred uses or church service.

Seculars. Unordained officiates of any cathedral or chapel, whose functions are confined to the vocal department of the choir.

Secular Songs. Songs or poems composed for the secular games in ancient Rome; songs not designed for religious worship.

Secunde. (*Ger.*) The interval of a second.

Secundum Artem. (*Lat.*) According to art, or professional rule; with skill and accuracy.

Se Demancher. (*Fre.*) To shift.

Se Desaccorder. (*Fre.*) To put out of tune.

Seer. The ancient name for a bard, or rhapsodist.

Seg. An abbreviation of *Segue*.

Segnare. (*Ita.*) To beat time.

Segno. (*Ita.*) Sign.

Segue. (*Ita.*) Now follows; it follows; like manner — signifying that a subsequent passage is to be played like that which precedes it.

Segue il Coro. (*Ita.*) The chorus follows.

Segue la Finale. (*Ita.*) The finale now follows.

Seguente. (*Ita.*) Following.

Seguenza. (*Ita.*) A sequence of similar intervals or chords.

Segue Senza Intermissione. (*Ita.*) Go on without stopping.

Segue Subito Senza Cambiare il Tempo. (*Ita.*) Proceed directly, and without changing the time.

Seguidilla. (*Spa.*) A favorite Spanish dance in simple triple time.

Seguidillera. (*Spa.*) A person who sings and dances seguidillas.

Seguito. (*Ita.*) Followed; imitated.

Segundilla. (*Spa.*) A small bell used for certain acts of devotion.

Segundo. (*Spa.* and *Por.*) Second.

Schardenit. (*Tem.*) An instrument used in Africa, similar to a guitar.

Sehnsüchtig. (*Ger.*) Longingly.

Sei. (*Ita.*) Six.

Seis. (*Spa.*) Six; sixth; a boy who sings in a choir of a cathedral.

Seisillo. (*Spa.*) Union of six equal notes.

Seitenbart. (*Ger.*) The ear or mouth of an organ pipe.

Seitenbewegung. (*Ger.*) Oblique motion.

Seizieme de Soupir. (*Fre.*) A semi-demisemiquaver rest.

Sekunde. (*Ger.*) Second.

Selah. (*Heb.*) A term anciently used to indicate the interlude, in which the priests should blow the trumpets, to carry up the sentiments expressed for a memorial before God.

S'Elever. (*Fre.*) To ascend in tone.

Sem. An abbreviation of *Sempre*.

Semelotechnie. (*Fre.*) The system of musical characters.

Se Mettre a l'Unisson de. (*Fre.*) To be in unison with.

Semi. (*Lat.*) Half.

Semibreve. A note of half the time or duration of the breve, equal to two minims or four crotchets; the largest note generally employed in music, the standard by which all the notes of lesser value are measured; a whole note (15).

Semibreve, Major. A note of the value of two thirds of a breve in the ancient system.

Semibreve, Minor. A note among the ancients having the value of one third of a breve.

- Semibreve Rest.** A rest equal in duration to a semibreve (27).
- Semibrief.** A semibreve (15).
- Semiacadenzza.** (*Ita.*) Semi-cadence.
- Semi-Chorus.** A chorus to be sung by a few singers; a short, simple chorus.
- Semicircle, Barred.** A character used to denote a quicker movement than the semicircle without the bar (125).
- Semicon.** (*Grk.*) An ancient instrument of thirty-five strings, resembling the harp.
- Semicorchea.** (*Spa.*) A semiquaver (19).
- Semi-Croma.** (*Grk.*) A semiquaver (19).
- Semicromatico.** (*Spa.*) Semi-chromatic.
- Semi-Degree.** A semitone.
- Semidemisemiquaver.** A quadruple quaver, equal in duration to one half of a demisemiquaver (21).
- Semidemisemiquaver Rest.** A rest equal in duration to the length of a semidemisemiquaver (33).
- Semidiapason.** (*Lat.*) An octave diminished by a minor semitone; an imperfect octave.
- Semidiapente.** (*Ita.*) The diminished or imperfect fifth.
- Semidiatesseron.** (*Lat.*) A false or defective fifth.
- Semiditone.** (*Lat.*) A minor third; a hemiditone.
- Semiditono.** (*Ita.*) A minor third.
- Semi-Fredon.** (*Fre.*) A demiquaver (19).
- Semifusa.** (*Lat.*) The ancient name for a semiquaver (19).
- Semi-Grand Pianoforte.** A medium size grand pianoforte.
- Semi-Minim.** (*Lat.*) Half a minim; a quarter note; crotchet (17).
- Semimusico.** (*Ita.*) An ignorant musician.
- Seminima.** (*Spa.*) A crotchet (17).
- Semioctava.** (*Spa.*) A poetical composition of four verses in alternate rhymes.
- Semiped.** (*Lat.*) In poetry, half a foot.
- Semiquaver.** A note of the eighth degree of length, reckoning from the large; half a quaver; a sixteenth note; to sing or to play in semiquavers (19).
- Semiquaver Rest.** A rest equal in duration to a semiquaver (31).
- Semi-Seria Opera.** (*Ita.*) An opera equally divided in its character between the serious and the comic.
- Semisospiro.** (*Ita.*) A pause equal to an eighth of a bar in common time.
- Semi-Stop.** Half a stop.
- Semitone.** Half step; the smallest of intervals allowed in modern music.
- Semitone, Major.** A semitone produced by ascending a degree, as from G natural to A flat.
- Semitone, Minor.** A semitone produced by passing from a natural note to its sharp.
- Semitonic.** Pertaining to a semitone; applied to intervals consisting of half tones.
- Semitonic Scale.** The chromatic scale, proceeding by semitones, formed by a division of the diatonic scale into semitones, ascending by sharps and descending by flats.
- Semitonium Modi.** (*Lat.*) Semitone scale.
- Semituono.** (*Ita.*) A semitone.
- Semi-Vocal.** Pertaining to semi-vowels; half or imperfectly vocal.
- Semp.** An abbreviation of *Semplice* and *Semplicemente*.
- Semper Contrarius Esto.** (*Lat.*) A term in enigmatical canons of the seventeenth century, indicating that the consequent should imitate the antecedent by a retrograde movement.
- Semplice.** (*Ita.*) Simple and unaffected.
- Semplicemente.** (*Ita.*) Simply; plainly.
- Semplicissimo.** (*Ita.*) With the greatest simplicity.
- Semplicita, Con.** (*Ita.*) With simplicity; artlessly.
- Sempre.** (*Ita.*) Always.
- Sempre con Forza.** (*Ita.*) Perform loud throughout.
- Sempre Forte.** (*Ita.*) Always loud.
- Sempre Pianissimo.** (*Ita.*) Continue to play very softly.
- Sempre Piano.** (*Ita.*) Always soft; soft throughout.
- Sempre Piano e Ritenuto.** (*Ita.*) With continually increasing softness, and falling off in the degree of movement.
- Sempre piu Decrescendo e piu Rallentando.** (*Ita.*) Gradually softer and slower.
- Sempre piu Forte.** (*Ita.*) Continually increasing in power.
- Sempre piu Forte—all. ff. mo.** (*Ita.*) Louder and louder to the fortissimo.
- Sempre piu Presto.** (*Ita.*) Continually quicker.
- Sempre Staccato.** (*Ita.*) Always staccato, or detached.
- Sena.** (*Spa.*) Sign.
- Senario.** (*Spa.*) A verse of six iambic feet.
- Sennachy.** A Highland bard or minstrel.
- Sennet.** A set of notes on a trumpet or cornet, differing from a flourish.
- Sensibilita, Con.** (*Ita.*) With sensibility and feeling.
- Sensible Note.** The leading note of the scale, or that note of the scale which is situated a semitone below the key note; the major seventh of the scale.
- Sentences.** Certain interlude strains some-

- times introduced in the service of the church of England.
- Sentimento, Con.** (*Ita.*) With feeling and sentiment.
- Senza.** (*Ita.*) Without.
- Senza Battuta.** (*Ita.*) At the pleasure of the performer as regards the beat, or time.
- Senza Interruzione.** (*Ita.*) Play on without interruption.
- Senza Organo.** (*Ita.*) Without the organ.
- Senza Pedale.** (*Ita.*) Without pedals.
- Senza Piano.** (*Ita.*) Without the piano.
- Senza Repetizione.** (*Ita.*) Without repetition.
- Senza Replica.** (*Ita.*) Without repetition.
- Senza Rigore del Tempo.** (*Ita.*) Without a strict regard to time.
- Senza Ritmo.** (*Ita.*) The execution to be according to the taste of the performer.
- Senza Sordini.** (*Ita.*) In piano music, without the dampers; in violin and violoncello music, without mutes.
- Senza Stromenti.** (*Ita.*) Without instruments.
- Senza Tempo.** (*Ita.*) At the pleasure of the performer as regards time.
- Septenary.** Name formerly given to a scale in which the eighth tone is omitted.
- Septet.** A composition for seven voices or instruments.
- Septette.** (*Ita.*) A septet, or piece for seven instruments.
- Septieme.** (*Fre.*) The interval of a seventh.
- Septiemes.** (*Fre.*) Sevenths.
- Septima.** (*Ger.*) A heptachord.
- Septime.** (*Ger.*) The interval of a seventh.
- Septuor.** A composition for seven voices or instruments; a septet.
- Sequence.** A regular alternate succession of similar chords or intervals; a hymn of the Roman Catholic church introduced on festival days after the graduale or introit.
- Sequentia.** (*Lat.*) Hymns used in the Roman Catholic church, so called because, though in their composition rhyme is adhered to, the laws of measure and quantity are neglected.
- Sequenza.** (*Ita.*) A hymn formerly sung in the Roman Catholic church service after the graduale, and sometimes in the vespers.
- Ser.** An abbreviation of *Seraphine* and *Serpent*.
- Seraphina.** A seraphine.
- Seraphine.** A wind instrument having a case and key board like that of a piano-forte, the tones being produced by the action of wind upon thin brass metallic tongues moving freely in an aperture of a plate.
- Serbano.** (*Ita.*) The serpent, a bass wind instrument.
- Serband.** (*Per.*) A kind of song.
- Serdowm.** (*Jav.*) An instrument of the flute species, used by the Malays.
- Serenade.** A performance of music at night near the dwelling of the person to be entertained; a musical composition consisting of song, recitative, and chorus; any light and pleasing instrumental composition consisting of several movements.
- Serenata.** (*Ita.*) A serenade.
- Serenate.** A serenade.
- Seria.** (*Ita.*) Serious.
- Seria, Opera.** (*Ita.*) A serious or tragic opera.
- Seriner un Air.** (*Fre.*) To play a tune on the bird organ.
- Seriner un Oiseau.** (*Fre.*) To teach a bird with a bird organ.
- Serinette.** (*Fre.*) One who sings without expression; a bird organ.
- Seringhi.** (*Hin.*) A Hindoo instrument of the violin class. It is a bow instrument, and has three wire strings which are tuned D, A, E. The notes are stopped only upon the upper D string, the bow being constantly drawn across the remaining strings, always open, which thus form a sort of pedal bass, like the drone of a bagpipe.
- Serio.** (*Ita. and Spa.*) Serious; grave.
- Serio-Comle.** A song combining the grave with the ludicrous or humorous.
- Serioso.** (*Ita.*) In a grave and serious style.
- Serious Song.** A song comprising plaintive words and music.
- Serpeggiando.** (*Ita.*) Sliding; moving gently onwards.
- Serpent.** A bass wind instrument, of loud and coarse tone, which has its name from its curvilinear form, and consisting of several folds or wreaths, which are usually covered with leather.
- Serpentbläser.** (*Ger.*) A player on the serpent.
- Serpente.** (*Ita.*) Serpent.
- Serpentine Verse.** A line of poetry beginning and ending with the same word.
- Serpentone.** A large wind instrument; a serpent.
- Serte.** (*Ger.*) A sixth.
- Service.** A musical composition adapted to the services of religious worship.
- Service Book.** A Missal; a book containing the musical service of the church.
- Service, Choir.** The duties of choir members.
- Service, Choral.** A form of religious service in which the priest sings in response to the choir.
- Service, Full.** A service without any verse parts.

Service, Verse. A service in which verses are introduced.

Servi Symphoniaci. (*Lat.*) Among the Romans, a band of musicians kept by a person of rank, for the amusement of himself or guests.

Sesqualtra. (*Lat.*) An organ stop, of a shrill, noisy quality of tone, consisting of several ranks of pipes tuned in thirds, fifths, or octaves.

Sesqui. (*Lat.*) One and a half.

Sesquialter. An organ stop; the sesquialtera.

Sesquialtera. An organ stop composed of three ranks of pipes; sesquialtra.

Sesqui-Alterate. (*Lat.*) (**Greater Imperfect.**) In old music a triple in which the breve, when dotted, contained three measures, or semibreves, and two when without a dot.

Sesqui-Alterate. (*Lat.*) (**Greater Perfect.**) In the ancient system of music, a triple in which the breve contained three measures, or semibreves, though no dot or point was affixed to it.

Sesqui-Alterate. (*Lat.*) (**Lesser Imperfect.**) In the old musical system, a triple time in which the semibreve contained three measures or minims when dotted, and two when not.

Sesqui-Alterate. (*Lat.*) (**Lesser Perfect.**) In the ancient musical system, a triple time in which the semibreve contained three measures, or minims, though not indicated by a dot.

Sesquialtra. (*Lat.*) An organ stop consisting of three ranks of pipes.

Sesquiditone. (*Lat.*) A concord resulting from the sound of two strings, whose vibrations in equal times are to each other as 5 to 6.

Sesquiertia. (*Lat.*) A musical ratio when it is as 4 to 3.

Sesquitone. (*Lat.*) A minor third, or an interval consisting of three semitones.

Sesta. (*Ita.*) A sixth.

Sestct. (*Ita.*) A vocal or instrumental composition in six parts.

Sestetto. (*Ita.*) A sextet.

Sestina. (*Ita.*) A sextole.

Sesto. (*Ita.*) Sixth.

Sestola. (*Ita.*) A sextole.

Sestnor. (*Fre.*) A vocal or instrumental composition in six parts; a sestet.

Sestupio. (*Ita.*) A mixed triple beaten in double time.

Set. The act of adapting words to music, or music to words; to pitch the tune, or to lead off in singing.

Sette. (*Ita.*) Seven.

Setter. One who adapts words to a musical composition, or vice versa.

Settima. (*Ita.*) A seventh.

Settima Maggiore. (*Ita.*) Major seventh.

Settima Minore. (*Ita.*) Minor seventh.

Settimo. (*Ita.*) The seventh.

Settimola. (*Ita.*) A septimole.

Setzart. (*Ger.*) Style of composition.

Setzkunst. (*Ger.*) The art of musical composition.

Severamente. (*Ita.*) Severely; rigidly.

Severita, Con. (*Ita.*) With strict and severe style.

Sevens and Eights Metre. A metre designated thus, 7s & 8s, consisting of a stanza of eight lines in trochaic measure, the syllables of each being in number and order as follows: 7, 8, 7, 8, 8, 8, 8, 8.

Sevens and Five Metre. A metre designated thus, 7s & 5s, consisting of a stanza of four lines in trochaic measure, the syllables of each being in number and order as follows: 7, 7, 7, 5.

Sevens and Fives Metre. A metre designated thus, 7s & 5s, consisting of a stanza of eight lines in trochaic measure, the syllables of each being in number and order as follows: 7, 5, 7, 5, 7, 5, 7, 5, or 7, 7, 7, 5, 7, 7, 7, 5, or a stanza of four lines as follows, 7, 5, 7, 5.

Sevens and Sixes Metre. A metre designated thus, 7s & 6s, consisting of a stanza of eight lines in trochaic and iambic measure, the syllables of each being in number and order as follows: 7, 6, 7, 6, 7, 7, 6, 7, or in iambic only, as follows, 7, 6, 7, 6, 7, 6, 7, 6.

Sevens, Eight, and Seven Metre. A metre designated thus, 7s, 8, & 7, consisting of a stanza of eight lines in iambic measure, the syllables of each being in number and order as follows: 7, 7, 8, 7, 7, 8, 7.

Sevens Metre. A stanza of four lines in trochaic measure, each line containing seven syllables.

Sevens, Sixes, and Eight Metre. A metre designated thus, 7s, 6s, & 8, consisting of a stanza of eight lines in trochaic and iambic measure, the syllables of each being in number and order as follows: 7, 6, 7, 6, 8, 7, 7, 6, or of four lines, as follows, 7, 6, 8, 6.

Seventh. An interval formed of seven sounds, or six diatonic degrees; the seventh tone of any scale ascending from the key note.

Seventh, Diminished. A dissonant seventh, consisting of three tones (two minors and one major), and three major semitones.

Seventh, Extreme Flat. The minor seventh, diminished, consisting of four tones and two diatonic semitones, forming seven degrees.

Seventh Major. An interval comprising five tones and a major semitone.

Seventh Minor. An interval consisting of four tones and two major semitones.

Seventh, Simple. A seventh formed by

- adding an interval of a seventh to the other common chords of the key.
- Seventh, Superfluous.** A dissonant interval containing five tones (three minors and two majors), a semitone major and a semitone minor.
- Severita.** (*Ita.*) In a severe style.
- Sexta.** (*Lat.*) Sixth.
- Sextain.** A stanza of six lines.
- Sexta Pars.** (*Lat.*) The name given in ancient church music to the second part added to the four parts, to which musical compositions for the churches were limited.
- Sexte.** (*Ger.*) The interval of a sixth.
- Sextet.** (*Ita.*) A composition for six performers; a sestet.
- Sextetto.** (*Ita.*) A piece for six voices or instruments; a sestet.
- Sextilla.** (*Spa.*) A Spanish metrical composition of six feet.
- Sestina.** (*Spa.*) Spanish poetry in which every sixth verse rhymes.
- Sexto.** (*Spa.*) Sixth.
- Sextole.** The union of two trios or triplets (66).
- Sextriple.** A group of six notes (66).
- Sextuor.** A composition for six voices or instruments.
- Sextuple.** Name formerly given to what is now called compound common time.
- Sextuple Measure.** A measure having six parts.
- Sezenos.** (*Spa.*) Seventeenth.
- Sf.** An abbreviation of *Sforzando*.
- Sff.** An abbreviation of *Sforzato Assai*.
- Sfogato.** (*Ita.*) A very high soprano.
- Sforz.** An abbreviation of *Sforzato*.
- Sforzando.** (*Ita.*) A term implying that a particular note is to be played with emphasis and force (105).
- Sforzare.** (*Ita.*) To weaken.
- Sforzare la Voce.** (*Ita.*) To overstrain the voice.
- Sforzato.** (*Ita.*) Play with emphasis and force.
- Sforzato Assai.** (*Ita.*) A term implying that the note is to be played with great emphasis and force (108).
- Sfuggito.** (*Ita.*) Avoided.
- Sfz.** An abbreviation of *Sforzando*.
- Shake.** An embellishment consisting of the alternate reiteration of two notes comprehending an interval not greater than one whole tone, nor less than a semitone; a trill (88).
- Shake, Accompanied.** A shake executed by two fingers, while the other fingers of the same hand play the notes by which it is accompanied.
- Shake, Close.** One of the old English graces, comprised in the class denominated "shaked."
- Shake, Close Plain.** A semitone shake rapid, though with less energy than the open shake, and closing without a turn (87).
- Shake, Close Turned.** A close shake ending with a turn.
- Shaked Bagfall.** One of the old English graces, of the class known as "shaked."
- Shaked Beat.** One of the old English graces, of the class denominated "shaked."
- Shaked Cadent.** An old English grace, one of the division known as "shaked."
- Shaked Elevation.** An old English grace, of the class known as "shaked."
- Shaked Graces.** One of the two classes into which the old English graces were divided.
- Shake, Double.** Two simultaneous shakes on notes which are either sixths or thirds to each other (90).
- Shake, Open Plain.** A moderately quick shake of readily distinguished changes, and closing without a turn.
- Shake, Open Turned.** An open plain shake ending with a turn.
- Shake, Passing.** A short trill made in flowing passages of quavers or semiquavers without breaking the time, or interfering with the natural course of the melody.
- Shake, Plain.** A shake shorter than the passing shake, and ending without a turn.
- Shake, Prepared.** A shake preceded by two or more introductory notes.
- Shake, Prolonged.** A shake capable of being opened or closed at pleasure.
- Shake, Short.** A shake consisting of two or more notes preceding the principal note; a mordente (97).
- Shake, Transient.** A short shake (97).
- Shake, Truncated.** A short shake (97).
- Shallishim.** (*Syr.*) An instrument consisting of a triangle of rods with rings attached.
- Shalm.** A shawm.
- Sharp.** A sign (55) which placed before a note, shows that the key and tone originally indicated by that note are no longer meant, but the key and tone next above it; to raise a tone to the extent of a semitone; to render more acute; above the true pitch; too high.
- Sharp, Accidental.** An occasional sharp placed before a note in the course of a piece.
- Sharp, B.** The sensible or proper seventh of the major diatonic of C sharp; in keyed instruments, synonymous with C natural.
- Sharp, Diatonic.** Ptolemy's proportions of the intervals.
- Sharpen.** To make higher; to render more acute.
- Sharp Fifth.** An interval consisting of eight semitones.

Sharp Fifth, Extreme. The perfect fifth increased by the chromatic semitone, consisting of four tones, forming five degrees.

Sharping. The displacing of a note by one that is a small second higher.

Sharp Mixo-Lydian. The Hyper-Ionian in the ancient Greek system.

Sharps, Double. All the notes having been made sharp, the same series again made so are termed double sharps.

Sharp Second, Extreme. A tone and a chromatic semitone, composed of two degrees.

Sharp Sixth. A large sixth.

Sharp Sixth, Extreme. A sixth consisting of ten semitonic intervals.

Shawm. (*Heb.*) A wind instrument of the ancient Hebrews, supposed by some to have had the form of a clarionet, by others the oboe.

Sheet Music. Music printed on sheets from engraved plates, and unbound.

Shell. An ancient musical instrument consisting of the shell of a tortoise, over which strings were drawn, forming the lyre of early times.

Sheminitth. (*Heb.*) A stringed instrument; a species of music; a particular part of a composition.

Shepherd's Flute. A pastoral flute, shorter than the transverse flute, and blown through a lip-piece at the extremity.

Shift. A change of the position of the hand along the finger board of a violin, violoncello, &c., necessary to the execution of passages, the notes of which, in point of gravity or acuteness, lie at some distance from each other.

Shift, Double. A shift on the seventeenth line, or D, of a violin.

Shift, First. A violin shift on the fifth line, or G; the half shift.

Shift, Half. The first shift on a violin; that on the fifth line, or G.

Shift, Last. In violin playing, the shift on the twentieth line, or E.

Shift, Second. A violin shift on the eighth line, or A.

Shift, Whole. A second shift.

Shophar. (*Heb.*) A trumpet, or bent horn, so called because it gave a brilliant, clear, ringing sound.

Short Appoggiatura. An appoggiatura, consisting of one or more notes played without regard to the value of the next note, though governed somewhat by the character of the piece.

Short Fore Note. A fore note either written in a much shorter form than that of the long, or having a short oblique stroke drawn through it. It has no definite length, but is very short.

Short Hallelujah Metre. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 8, 6, 8, 8.

Short Mass. A mass in which words are scarcely repeated.

Short Metre. A stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 8, 6.

Short Mordent. A mordent consisting of two notes, namely, that having the sign over it, and that below, to be played before the principal note (97).

Short Octaves. Those lower octaves of an organ, the extreme keys of which, on account of the omission of some of the intermediate notes, lie nearer to each other than those of the full octaves.

Short Particular Metre. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 8, 6, 6, 8.

Short Shake. A grace formed by two or more notes preceding the principal note.

Shoshannim. (*Heb.*) A musical instrument, somewhat resembling the form of the lily.

Shout. A loud vociferation in musical performances, denoting triumph, exaltation, or praise; a peculiar religious dance of the blacks of the southern portion of the United States, accompanied by singing.

Shout Song. A religious song sung or chanted by the blacks of the southern portion of the United States, accompanied by dancing.

Shrill. A term applied to those acute sounds which form the upper part of the scale of soprano voices and treble instruments; a piercing, tremulous sound.

Shur. (*Heb.*) To sing.

Shushaneduth. (*Heb.*) The cymbal alluded to in the Bible.

Si. (*Fre.*) A syllable applied, in solfaing, to the note B.

Si Bemolle. (*Ita.*) B flat.

Sibilate. To sing with a hissing sound by giving an undue expression of the letter *s*.

Sibilation. A hissing sound.

Sibillio. (*Ita.*) A hiss; a hissing sound.

Sibilus. (*Lat.*) A little flute or flageolet used to teach birds to sing.

Siccama Flute. A diatonic flute.

Sich die Zeit mit Musik. (*Ger.*) To pass the time with music.

Sich Uebersingen. (*Ger.*) To tire one's self with singing too much.

Sicilliana. (*Ita.*) A movement of a slow, soothing, pastoral character, in $\frac{6}{8}$ time, resembling the dance peculiar to the peasantry of Sicily.

Siciliana, Alla. (*Ita.*) In the style of the Sicilian dance music.

Side Beat. The motion of the hand towards the right or left side in beating time.

Side Drum. The common military drum,

so called from its hanging at the side of the drummer when played upon.

Side Flamadiddle. A beat used in drumming eighth notes, as in parade marches.

Sidpuncce. (*Hin.*) The third of the Srootis into which the fifth note of the Hindoo scale is divided.

Sieben. (*Ger.*) Seven.

Siebente. (*Ger.*) Seventh.

Siebenzehnte. (*Ger.*) Seventeenth.

Siegesgesang. (*Ger.*) A triumphal paan, song or hymn.

Siegesmarsch. (*Ger.*) Triumphal march.

Siegessinfonie. (*Ger.*) A battle piece for an orchestra.

Siegue. (*Ita.*) It follows—a word applied to a particular passage, signifying that though it does not continue to be made out in the same form of notes in which it commenced, the same style of execution is to be preserved.

Siegue il Coro. (*Ita.*) The chorus follows.

Siegue il Menuetto. (*Ita.*) The menuetto follows.

Siegue l' Aria. (*Ita.*) The air follows.

Siegue Subito l' Allegro. (*Ita.*) The allegro follows immediately.

Siesta. (*Spa.*) Afternoon music in churches.

Sifflement. (*Fre.*) A whistling.

Siffler. (*Fre.*) To make a hissing noise.

Siffler un Air. (*Fre.*) To whistle a tune.

Sifflet. (*Fre.*) A cat-call, a squeaking instrument used in play-houses to condemn a performance.

Siggvan. (*Got.*) To sing.

Sight Singing. A system of notation introduced by Rousseau in 1742, in which the first eight numerals are substituted for the usual signs of notes and points, ciphers, &c., for other characters; numeral notation.

Sightsman. A person who reads or sings music readily at first sight.

Signa. Signs.

Signatura. (*Spa.*) Signature.

Signature. A name given to the aggregate of sharps or flats necessary to each key, and placed at the beginning of each staff to indicate the key (112).

Signature, Ancient. A term given to a deviation produced when, instead of the complete series of sharps or flats of the signature, the last sharp or flat is suppressed, and inserted accidentally when requisite.

Signature, Mensural. Time signature (62).

Signature Rhythmical. Time signature (62).

Signature, Time. Two figures placed at the beginning of a composition, or at the point where a new bar is required, in the form of a fraction, one over the other, the upper of which indicates the order of the bar, and the under the size of the parts of the bar (62).

Sign, Canceling. A natural.

Sign, Da Capo. A mark placed before a certain note when a piece is to be repeated, not from any double bar, nor from the beginning, but from that note (43).

Signe. (*Fre.*) Sign.

Signes des Silences. (*Fre.*) Signs of rest.

Sign, Neutralizing. A cancelling sign; a natural.

Signs. A general name for all the different characters used in music, such as flats, sharps, dots, &c.

Signs, Chromatic. Accidentals.

Signs, Fluctuating. Signs, a deviation from the exact value of which is allowable.

Sign of Long Mordente. A sign denoting a mordente of four notes (96, 98).

Sign of Short Mordente. A sign indicating a grace formed by the alternation of the principal note several times with the note above or below (95, 97).

Signs of Abbreviation. Strokes, waving lines, dots, and figures, employed to denote a repetition of notes, continuation of rests, &c. See *Abbreviation Marks* (61, ¶).

Signs of Forzando. Certain characters showing that a tone is to be emphasized stronger than its rhythmical accent requires (109).

Signs of the Organ Tone. Two parallels indicating that the tone is to commence, continue, and close with a uniform degree of power (105).

Signs of the Pressure Tone. Signs indicating a very sudden increase of tone (107).

Silankos. A shell common to India, Africa, and the Mediterranean, and used as a trumpet for blowing alarms or giving signals.

Silaba. (*Spa.*) Two or three sounds which correspond with every letter of the gamut; metrical composition.

Silbador. (*Spa.*) One who whistles.

Silbar. (*Spa.*) To whistle.

Silbato. (*Spa.*) A whistle.

Silbern. (*Ger.*) Of a silvery tone.

Silberton. (*Ger.*) Silver tone; silvery sound.

Silbertönend. (*Ger.*) Silver sounding.

Silboso. (*Spa.*) Whistling; hissing.

Silences Pointes. (*Fre.*) Dotted rests, (39).

Silencio. (*Spa.*) Silence.

Silenciosamente. (*Spa.*) Softly; gently.

Si Lentando. (*Ita.*) A term denoting a slackening of the time.

Silenzio. (*Ita.*) Silence; pause; rest.

Si Levano i Sordini. (*Ita.*) Raise the dampers.

Silver-Sounding. A soft, clear, gliding sound; a term mostly applicable to the flute or voice.

Silver Trumpet. The chatsoteroth of the ancient Hebrews, straight, a cubit long, with a bell-shaped mouth.

Simi-Cum. (*Grk.*) An ancient instrument having thirty-five strings.

Similar Motion. That motion in which two or more parts ascend or descend at the same time.

Smile. (*Ita.*) Similarly; in like manner.

Si Mineur. (*Fre.*) B minor.

Simple Cadence. That in which the notes are equal throughout all the parts.

Simple Common Time. A time consisting of two species, the *first* containing one semibreve in each bar, the *second* only the value of a minim.

Simple Concord. That in which we hear only two notes in consonance.

Simple Counterpoint. That counterpoint in which note is set against note, and which is called *simple*, in opposition to more elaborate composition, known as *figurative* counterpoint.

Simple Fugue. A fugue containing but a single subject.

Simple Harmony. That harmony in which there is no concord to the fundamental above an octave.

Simple Imitation. A simple fugue; that style of composition in which a single subject is employed, or a partial response retained among the various parts.

Simple Intervals. Such as do not exceed an octave; in the ancient Greek system, the diastems.

Simple Inversion. An inversion made by reversing the notes of a fugal or other subject in its answer so that the ascending notes of the original passage descend in the answer, and *vice versa*.

Simple Madrigals. Madrigals executed by voices without instrumental accompaniment.

Simple Recitative. A recitative with the accompaniment of a bass part only; a plain recitative; passages of narration or of dialogue in operatic music that are devoid of passion or sentiment, and such as by their own nature can never become the subject of musical expression.

Simple Seventh. A seventh formed by adding an interval of a seventh to the other common chords of the key.

Simple Sound. A pure, unmixed, single

sound; the product of one voice or instrument.

Simple Syzygia. A combination of sounds in which two concords at least are heard together.

Simple Times. Those measures which contain but one principal accent

Simple Triple Time. A time containing either a dotted semibreve, dotted minim, or dotted crotchet in each bar.

Simplicity. In composition, a natural unadorned melody, or incomplex combination of parts.

Simplified. Rendered free from difficult passages.

Sin'. An abbreviation of *Sino*.

Sin' al Fine. (*Ita.*) To the end.

Sincopa. (*Ita.*) Syncope.

Sine-Keman. (*Tur.*) A Turkish instrument of the violin class.

Sinf. An abbreviation of *Sinfonia*.

Sinfonia. (*Ita.*) An orchestral composition in many parts; a symphony.

Sinfonia a Pittorica. (*Ita.*) A symphony descriptive of scenes or events.

Sinfonia a Programma. (*Ita.*) A symphony consisting of descriptive music.

Sinfonia Armonica. (*Ita.*) Harmonious symphony.

Sinfonia Concertante. (*Ita.*) A concerto for many instruments; a concerto symphony.

Sinfonia Concertata. (*Ita.*) A concerto for several instruments.

Sinfonia Concertate. (*Ita.*) A sinfonia concertante.

Sinfonia da Camera. (*Ita.*) Symphonies composed for chamber use, as quartets, trios, &c.

Sinfonia Eroica. (*Ita.*) A symphony in the heroic style.

Sinfonia Fugata. (*Ita.*) A fugued symphony.

Sinfonie. (*Ger.*) A symphony.

Sing. To utter sounds with musical inflections or melodious modulations of voice; to celebrate in song.

Singanstalt. (*Ger.*) Singing club.

Singbar. (*Ger.*) Tunable; easily set to music.

Singebass. (*Ger.*) A vocal bass.

Singechor. (*Ger.*) A chorus; choir.

Singefuge. (*Ger.*) A singing fugue.

Singegedicht. (*Ger.*) A cantata.

Singegedichtchen. (*Ger.*) A cantatilla.

Singekunst. (*Ger.*) Art of singing.

Singelehrer. (*Ger.*) A singing master.

Singeleiter. (*Ger.*) A gamut for singing.

Singemeister. (*Ger.*) A great singer.

Singemesse. (*Ger.*) Mass that is chanted

Singen. (*Ger.*) To sing; to carol; to chant; to pipe.

Singenote. (*Ger.*) A musical note.

Singepult. (*Ger.*) A chorister's desk.

Singer. A vocalist; one whose profession is to sing.

Singer, Ballad. One whose employment is to sing ballads; a balladist.

Singer, Head. The leader of a choir; a chorister.

Singerinn. (*Ger.*) A singer.

Singers, Master. A class of poets popular in Germany in the fifteenth century.

Singesatz. (*Ger.*) The vocal part.

Singeschule. (*Ger.*) Singing school.

Singeschüler. (*Ger.*) A pupil in singing.

Singespiel. (*Ger.*) A man who sings in an opera.

Singespielerinn. (*Ger.*) A woman who sings in an opera; a prima donna.

Singestimme. (*Ger.*) A musical voice.

Singestück. (*Ger.*) A piece of vocal music; a cantata.

Singhiozzando. (*Ita.*) Perform in a sorrowing, moaning style.

Singing. The art of producing with the voice the sounds of any melody, together with the words to which the melody is adapted; the utterance of melodious sounds.

Singing Bass. The second or melodious bass; the bass chantante.

Singing Book. A book containing psalms, hymns, or songs with appropriate tunes for singing.

Singing by Rote. The act of singing, not from an understanding of the principles of music, but from listening to the singing of others.

Singing, Congregational. A mode of singing in which the congregation unites with the choir, or in which a choir is entirely dispensed with.

Singing, Double. An old mode of singing in two parts, usually in thirds.

Singing Flat. A defect of intonation caused by a weakness of the general vocal organs, and of the lips of the glottis; singing below the proper pitch.

Singing Master. A musician whose profession it is to teach the art of vocalization, or the cultivation of the voice.

Singing Men. An appellation formerly given to the gentlemen of cathedral choirs in England.

Singing School. A school having for its object the education of pupils in vocal music.

Singing Sharp. A defect of intonation, often the concomitant of thin, wiry voices, caused by weakness and an undue contraction of the vocal muscles, produced by an overstrained effort or fatigue; singing above the proper pitch.

Singing, Sight. A numerical system of

notation first introduced by Rousseau in 1742, in which the first eight numerals are substituted for the eight notes, and points, ciphers, &c., for other characters.

Single Action Harp. A harp whose pedals produce but a single change in the sound of the instrument, namely, to raise it half a tone.

Single Bob Minor. Plain bob; seven hundred and twenty changes upon a peal of six bells.

Single Chant. A simple harmonized melody extending only to one verse of a psalm as sung in cathedrals, &c.

Single Counterpoint. A counterpoint concerned only in the invention of two or more real parts.

Single Curtail. An instrument similar to a bassoon.

Single Drag. A drum-beat in $\frac{2}{4}$ time, used in camp duty to call the troops to breakfast or supper.

Single Fugue. A fugue with only one subject.

Single Paradiddle. A drum-beat.

Single Stroke. A mark of abbreviation attached to the stem of a note, signifying that the long note must be repeated as often as it contains quavers (61, a).

Single-Stroke Roll. In drum music, one beat with each hand, alternately—a practice designed to impart to pupils a knowledge of a free use of the sticks.

Single Suspension. A suspension that retards but one note, and requires only a single preparation and resolution.

Singschule. (*Ger.*) A singing school.

Sing-Song. A long, drawling, humming style of singing.

Sing-Song. (*Chi.*) A company of Chinese musicians who give entertainments in the open air; a Chinese theatre.

Singstimmen. (*Ger.*) The voices; the vocal parts.

Siniestra. (*Spa.*) The left hand.

Sinistra. (*Lat.*) The left; the name by which the Romans distinguished the flute which, when playing two flutes at the same time, they fingered with the left hand.

Sinistra Mano. (*Ita.*) The left hand.

Sino. (*Ita.*) As far as.

Sino al Fine. (*Ita.*) To the conclusion.

Sino al Segno. (*Ita.*) As far as the sign.

Siöng. (*Swe.*) Song.

Sipario. (*Ita.*) The curtain of a theatre.

Si Place. (*Ita.*) Perform as you choose; omit if you think best.

Si Radoppia il Tempo. (*Ita.*) Time or movement to be increased one half.

Siren. In ancient mythology, a goddess who enticed men into her power by the charms of music, and devoured them.

Sirena. (*Spa.*) A siren.

Sirene. (*Fre.*) An instrument for determining the number of aerial vibrations per second corresponding to any musical sound.

Sirenion. An instrument of the piano and harpsichord class.

Siren Song. A song of a bewitching, fascinating style.

Si Replica. (*Ita.*) Repeat.

Si Replica una Volta. (*Ita.*) Play the part over again.

Sirvente. (*Fre.*) A peculiar species of poetry, usually satirical, often used by the troubadours of the middle ages.

Sistema. (*Ita.*) System.

Sistrum. (*Lat.*) An ancient Egyptian instrument, resembling a timbrel, consisting of a thin metal frame of oval form, through which passed a number of metallic rods, upon which were rings, and having a handle by which it was shaken.

Si Tace. (*Ita.*) Be silent.

Siunga. (*Swe.*) To sing; singing.

Sivee. (*Hin.*) The first of the Srootis into which the third note of the Hindoo octave is divided.

Si Volti. (*Ita.*) Turn over the leaf.

Sixain. (*Fre.*) Stanza; strophe of six verses.

Six-Eighth Measure. A measure having the value of six eighth notes, marked $\frac{6}{8}$.

Sixes and Fives Metre. A metre designated thus, 6s & 5s, consisting of a stanza of eight lines in iambic or trochaic measure, the syllables of each being in number and order as follows: 6, 5, 6, 5, 6, 5, 6, 5.

Sixes and Four Metre. A metre designated thus, 6s & 4s, consisting of a stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 6, 4.

Sixes and Fours Metre. A metre designated thus, 6s & 4s, consisting of a stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 4, 6, 6, 4.

Sixes and Tens Metre. A metre designated thus, 6s & 10s, consisting of a stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 10, 6, 6, 10.

Sixes Metre. A metre designated thus, 6s, consisting of a stanza of eight lines, of six syllables each, in iambic measure.

Sixes, Sevens, and Eights Metre. A metre designated thus, 6s, 7s, & 8s, consisting of a stanza of eight lines in iambic measure, the syllables of each being in number and order as follows: 6, 7, 8, 7, 6, 7, 8, 7.

Sixfold Measure. A measure consisting of two trochees, or musical feet, each formed of a long and a short note, or of an accented and unaccented one; a measure of six equal parts.

Six Pour Quatre. (*Fre.*) Six notes intended to be played in the time of four; a sextuplet.

Six Quarter Measure. A measure having the amount of six quarter notes, marked $\frac{6}{4}$.

Six Semibreve Rest. A rest having a duration equal to the length of six semibreves (24).

Sixte. (*Fre.*) A sixth.

Sixteenth. The replicate of the ninth; an interval consisting of two octaves and a second.

Sixteenth Note. A semiquaver (19).

Sixteenth Note Rest. A pause equal to the length of a sixteenth note (31).

Sixtes. (*Fre.*) Sixths.

Sixth. An interval comprising six sounds, or five diatonic degrees, as from A to F.

Sixth, Added. A sixth appended to a fundamental chord.

Sixth, Augmented. An interval containing five whole tones.

Sixth, Diminished. A dissonant sixth composed of two notes and three major semitones.

Sixth, Extreme Sharp. A sixth consisting of ten semitonic intervals.

Sixth, French. A chord composed of a major third, extreme fourth, and extreme sixth, as F \sharp , D, C, A \flat .

Sixth, German. A name given by some writers to a chord composed of a major third, perfect fifth, and extreme sixth, as A \sharp , G, E, C.

Sixth, Great. The chord of the fifth and sixth, when the fifth is perfect and the sixth major.

Sixth, Italian. That species of the chord of the superfluous sixth in which that interval is accompanied only by a major third.

Sixth, Major. A consonant sixth composed of four tones and a major semitone.

Sixth, Minor. A consonant sixth composed of three tones and two semitones major.

Sixth, Neapolitan. A chord composed of a minor sixth, which is situated on the fourth degree of the scale.

Sixths, Consonant. The minor sixth composed of three tones and two semitones major, and the major sixth composed of four tones and a major semitone.

Sixths, Dissonant. The diminished sixth composed of two tones and three major semitones, and the superfluous sixth composed of four tones and a major and a minor semitone.

Sixth, Sharp. A large sixth.

Sixth, Superfluous. A dissonant interval composed of four tones and a major and a minor semitone.

Sixty-Fourth Note. A hemidemisiquaver (21).

Sixty-Fourth Note Rest. A pause equal in point of duration to the length of a sixth-fourth note (33).

Skalla. (*Swe.*) To sound or ring.

Skip. A passing over of one or more of the regular degrees of the scale.

Skipping Notes. Notes which do not proceed by conjoint degrees, nor in any regular course, but lie at awkward and unexpected distances from each other.

Skolien. (*Swe.*) Drinking song.

Slegato. (*Ita.*) To separate or disconnect.

Slegato, non Legato. (*Ita.*) Separated and disconnected, not smooth and gliding.

Slentando. (*Ita.*) A gradual diminution in the time of the movement.

Slide. An embellishment consisting of two notes gradually rising or falling towards the principal note; in guitar playing, the act of striking the first note and sliding the finger of the left hand over the frets to the second. It is indicated by a sign (139).

Sliders. Movable slips of wood in an organ, which, on being moved, either open or close at once all the holes belonging to the pipes of any one stop.

Slide, Tuning. An English instrument producing thirteen semitones, and used for pitching the key note.

Slogan. The war cry, or rallying call, of a Scottish clan.

Slughome. (*Scot.*) The slogan—a sound to gather a clan.

Slur. A curved line drawn over two or more notes to indicate that they must be smoothly connected; a tie (77).

Slurred. Notes or passages performed in a smooth and gliding manner; notes marked with a slur, or tie.

Slurring. Performing in a smooth, gliding style.

Slur, Vertical. A perpendicular slur, or curved line, showing that the chord before which it stands is to be performed in imitation of harp music (78).

Slur, Vibration. A slur made on two strings of a guitar by playing the higher note and forcibly striking the note to be slurred with the finger of the left hand.

S. M. The initials of *Sinistra Mano*.

Sm. An abbreviation of *Smorzando*, *Sminuendo*, and *Smorendo*.

Small Barrer. The act of pressing two or three strings of a guitar at the same time with the first finger of the left hand.

Small Fifth. A false fifth; an interval whose extent is a semitone less than that of a perfect fifth.

Small Five Times Marked Octave. The ninth octave, indicated in the German tablature by small letters having five lines above them.

Small Four Times Marked Octave.

The eighth octave, indicated by small letters having four lines above them.

Small Keys. Minor keys.

Small Octave. The fourth octave, represented in the German tablature by small letters.

Small Once-Marked Octave. The fifth octave, indicated by small letters with a line above them.

Small Orchestra. An orchestra composed of violins, two horns, one flute, clarinet, trumpet, and double bass.

Small Second. A semitone.

Small Six Times Marked Octave. The tenth octave, indicated by small letters having six lines above them.

Small Threefold Chord. A threefold chord having the interval of a small (minor) third between its fundamental tone and its third.

Small Thrice-Marked Octave. The seventh octave, indicated by small letters with three lines above them.

Small Twice-Marked Octave. The sixth octave, indicated by small letters having two lines above them.

Smania, Con. (*Ita.*) With fury; passionately.

Smancando. (*Ita.*) The neck of an instrument.

Smancare. (*Ita.*) To change the position of the hand on such instruments as the violin, guitar, &c.

Smansoso. (*Ita.*) Furious; frenzied; eager.

Sminuendo. (*Ita.*) Gradually diminishing the sound.

Sminuito. (*Ita.*) Decreasing.

Smith, Music. One who makes the metal plates of pianofortes.

Smooth Dittied. Sung or played in a smooth, mellifluous manner; gently, and without harshness.

Smooth Graces. One of the two classes into which the old English graces were divided.

Smorendo. (*Ita.*) Dying away; waning; fading; dying.

Smorfoso. (*Ita.*) In an affected manner.

Smorz. An abbreviation of *Smorzando*.

Smorzando. (*Ita.*) An expression implying that the sounds of the passage over which it is placed are to be gradually diminished.

Smorzato. (*Ita.*) A word indicating that the sounds of the passage over which it is placed are to be gradually diminished.

Smorzatore. (*Ita.*) Gradually decrease the sound.

Snap. A quick, sharp sound; a sudden twitching of a violin or guitar string; the breaking of a string.

Snare. A string or collection of strings of twisted raw hide drawn over the lower head of a drum.

Snare Drum. The commonly used small drum, so named on account of strings of raw hide drawn over its lower head, and to distinguish it from the large, or bass drum.

S. O. The initials of *Senza Organo*.

So. An abbreviation of *Solo*.

Soave. (*Ita.*) Gentle; delicate.

Soavemente. (*Ita.*) With suavity; affably; softly.

Sobina. (*Spa.*) A wooden pin or peg.

Sobre. (*Spa.*) Above.

Sobreaguda. (*Spa.*) One of the seven small letters in music.

Sochantre. (*Spa.*) Sub-chanter.

Soclete Chantante. (*Fre.*) A singing club.

Socios. (*Ita.*) Those in Italian cities who by their contributions of money assist in the support of the opera and theatre.

Socoro. (*Spa.*) Among the ancients, a place under the choir.

Sock-Pipe. Name given by the ancient northern poets to the bagpipe.

Soft B. B moll; B flat.

Soft-Toned. Having a mellow, sweet sound, like the lowest tones of a flute.

Soft Tones. Tones of a slight degree of strength; silvery, flute-like sounds.

Sogetto. (*Ita.*) A subject or theme.

Sogetto di Contrapunti. (*Ita.*) One or more different parts composed upon a given subject, taken from church music.

Sogetto di Fuga. (*Ita.*) Subject of the fugue.

Sogetto Invariato. (*Ita.*) The invariable subject—a term applied to the subject of counterpoint when it does not change the figure or situation of notes.

Sogetto Variato. (*Ita.*) Variable subject—a term applied to the subject of counterpoint when it changes the figure or situation of notes.

Soin. (*Iri.*) Sound.

Solree, Musical. An evening party having for its principal entertainment musical performance; a miscellaneous musical concert.

Sol. (*Ita.*) A monosyllable applied by the Italians to G, the fifth sound of the diatonic scale or octave of C.

Sol Cleft. (*Fre.*) The G, or treble cleft.

Solemn. In a devout, reverential manner.

Solemn Mass. High mass.

Solenne. (*Ita.*) Solemn.

Solennemente. (*Ita.*) Solemnly.

Solennita. (*Ita.*) With solemnity.

Solemnizzamento (*Ita.*) Solemnization.

Solfa. (*Ita.*) To pronounce the notes of the gamut, ascending or descending; sol-faing.

Solfaing. (*Ita.*) The practice of solfeggi

by means of the syllables Do, Re, Mi, Fa Sol, La, Si, corresponding to the notes C, D, E, F, G, A, B.

Solfador. (*Spa.*) A singer; a music master.

Solfear. (*Spa.*) To sing according to the rules of melody and measure.

Solfège. (*Fre.*) Solfeggio.

Solfeggi. (*Ita.*) Solfeggios; exercises for the voice.

Solfeggiamenti. (*Ita.*) Compositions intended as exercises for singing at sight, and of which the syllables Do, Re, Mi, Fa, Sol, La, Si form the subject.

Solfeggiare. (*Ita.*) To sing the gamut.

Solfeggio. (*Ita.*) A system of arranging the scale, or an exercise for the voice, by the use of the syllables Do, Re, Mi, Fa, Sol, La, Si.

Solfeggiren. (*Ger.*) To solfa.

Solfeo. (*Spa.*) Melodious song.

Solfier. (*Fre.*) To solfa.

Solfista. (*Spa.*) Musician; a person skilled in music.

Solfi. (*Ita.*) The performing of two or more instruments, playing their respective parts singly; written over a passage, it implies that the part is to be performed by single instruments.

Solito. (*Ita.*) In the usual manner.

Sollecito. (*Ita.*) In a careful and exact manner.

Sol Mineur. (*Fre.*) G minor.

Solmization. Solfaing; a repetition of the notes of the gamut, together with its syllables.

Solmization a la Grec. (*Fre.*) A species of solmization formerly practised, in which the old Greek system of tetrachords was adhered to, so far as to use but four characters, which were repeated from tetrachord to tetrachord as we now repeat from octave to octave.

Solo. (*Ita.*) Alone; a composition or passage for a single voice or instrument, with or without accompaniments.

Solo Anthem. An anthem consisting of solos and choruses without verse.

Soloist. One who performs the solos.

Solomanie. (*Tur.*) A Turkish flute, entirely open and without any reed. It is a favorite instrument of the Mevlavi dervishes.

Solo, Piano. For the pianoforte alone.

Solo Quartet. A quartet in which one voice sounds predominantly.

Solo Quartetto. (*Ita.*) A solo quartet.

Solo Song. One-voiced song; a song by a single voice.

Solo, Soprano. (*Ita.*) The soprano only.

Solo Stop. An organ stop which may be drawn alone, or with one of the diapasons.

Solo Voice. That which sings alone.

- Sol Post Vesperas Declinat.** (*Lat.*) In old enigmatical canons, a term implying that at each repeat the canon should be lowered one tone.
- Solus.** (*Lat.*) Noting the act of a performer singing alone.
- Sommeils.** (*Fre.*) The name by which the French distinguished the airs in their old serious operas, because they were calculated to tranquillize the feelings, and lull even to drowsiness.
- Sommerlied.** (*Ger.*) A song in praise of summer.
- Sommier.** (*Fre.*) The sound board.
- Sommier d'Orgue.** (*Fre.*) Sound board of an organ.
- Son.** (*Sax., Fre., and Spa.*) Sound.
- Son.** An abbreviation of *Sonata*.
- Sonabile.** (*Ita.*) Capable of emitting sound; sonorous.
- Sonable.** (*Spa.*) Sonorous.
- Son Accordant.** (*Fre.*) A chord.
- Sonagliare.** (*Ita.*) To ring small bells.
- Sonagliata.** (*Ita.*) The ringing of small bells; tinkling.
- Sonaglio.** (*Ita.*) A little bell.
- Son Algu.** (*Fre.*) A sharp, acute sound.
- Sonajero.** (*Spa.*) A small timbrel.
- Sonajica.** (*Spa.*) Small tabor or timbrel.
- Sonajor.** (*Spa.*) A timbrel.
- Sonamento.** (*Ita.*) Ringing; sounding; playing.
- Sonance.** (*Fre.*) Sound.
- Sonant.** (*Lat.*) Relating to or giving sound.
- Sonante.** (*Spa.*) Sounding; sonorous.
- Sonar.** (*Spa.*) To play upon an instrument.
- Sonare.** (*Ita.*) To sound; to ring; to play upon.
- Sonat.** An abbreviation of *Sonata*.
- Sonata.** (*Ita.*) A composition consisting of three or four distinct movements, each with a unity of its own, yet all so related as to form a perfect whole, and generally for a single instrument.
- Sonata Citharistic.** (*Ita.*) A liarp sonata.
- Sonata da Camera.** (*Ita.*) A sonata designed for the chamber or parlor.
- Sonata da Chiesa.** (*Ita.*) A sonata for the church.
- Sonata di Bravura.** (*Ita.*) A brave, bold style of sonata.
- Sonata Form.** In the style of a sonata.
- Sonata, Grand.** A massive and extended sonata, consisting usually of four movements.
- Sonata per il Cembalo Solo.** (*Ita.*) A sonata for the harpsichord without accompaniment.
- Sonata per il Violino.** (*Ita.*) A sonata for the violin.
- Sonate.** (*Fre. and Ger.*) A sonata.
- Sonate Melancolique.** (*Fre.*) A melancholy composition.
- Sonate Pathetique.** (*Fre.*) A pathetic composition.
- Sonatina.** (*Ita.*) A short and easy sonata.
- Sonatina Form.** In the manner of a sonatina.
- Sonatine.** (*Fre.*) A small sonata.
- Sonatino.** (*Ita.*) A little sonata.
- Sonatojo.** (*Ita.*) A sounding board.
- Sonatore.** (*Ita.*) A player on a musical instrument.
- Sonatrice.** (*Ita.*) A female performer upon a musical instrument.
- Son Doux.** (*Fre.*) Soft sound.
- Sonecillo.** (*Spa.*) A short tune; a slight sound.
- Son Eclatant.** (*Fre.*) A high sound; sonorousness.
- Sonetazo.** (*Spa.*) A loud sound.
- Sonetico.** (*Spa.*) A merry little song.
- Sonettante.** (*Ita.*) A singer of sonnets.
- Sonetto.** (*Ita.*) Sonnet.
- Sonevole.** (*Ita.*) Resounding; sonorous.
- Son Faible.** (*Fre.*) A low sound; grave sound.
- Song.** That which is sung or uttered with musical modulations of the voice; a short lyric poem set to music; a short musical composition, either with or without words; a hymn; poetry.
- Song, After.** A song following the performance of a drama or other entertainment.
- Song, Bacchanalian.** A song which, either in sentiment or style, relates to scenes of revelry.
- Song, Birth.** A song written for, or sung at, the nativity of a person.
- Song, Boat.** A song sung by the rowers; gondolier song.
- Song, Bridal.** A song composed for, or sung at, weddings, or in honor of a bride.
- Song, Church.** A song composed, verse for verse, from scriptural texts.
- Song, College.** A song composed for the use of college students, usually of a convivial and spirited cast, and having for its theme local incidents and customs peculiar to the institution.
- Song, Comic.** A combination of a lively air with humorous words.
- Song, Convivial.** A song written for or sung at festive entertainments.
- Song, Curule.** A song said to have been composed by Olympus, and possessing extraordinary powers of arousing the enthusiasm of its hearers.

Song, Daybreak. Among ancient Saxon ecclesiastics, a song employed at daybreak; a matin song.

Song, Erotic. A love song.

Song, Ethiopian. A song in the dialect of the negroes of the South, humorous or sentimental, in both cases combined with a grotesqueness that distinguishes it from all others.

Song, Evening. Among the ancient ecclesiastics, a song sung at evening; a vesper hymn.

Song, Festive. A song the words and music of which are designed to produce hilarity.

Song, Figured. A song varying from the plain or common song.

Song, Florid. A term applied by musicians of the 14th century to figured descent, in order to distinguish it from the old chant, or plain song.

Song Form. In the style of a song.

Song, Four Part. A song arranged for four voices.

Songful. Melodious; replete with music.

Song, Goat. A song, or anthem, sung by the ancient Greeks to their god Dionysos whilst the goat stood at the altar to be sacrificed.

Song, Gondolier. A song composed and sung by the Venetian gondoliers, of a very graceful and pleasing style, otherwise called barcarolle.

Song, Humorous. A song in which the subject and execution are provocative of merriment.

Song, Hunting. A melody set to words in praise of the chase.

Song in Score. The words with the musical notes of a song annexed.

Song, Love. A song the words and melody of which are expressive of love.

Song, Martial. A song the subject and style of which are warlike.

Song, Masonic. A song composed for and used in the ceremonials of the masonic fraternity.

Song, Midday. A song among the ancient Saxon ecclesiastics designed to be sung at noon.

Song, Midnight. An old Saxon ecclesiastical song sung at midnight.

Song, National. A song identified with the history of a nation, or the manner and customs of its people, either by means of the sentiments it expresses, or by long use.

Song, Nautical. A song relating to the customs of seafaring life.

Song, Ninth Hour. One of the songs used by the ancient Saxon ecclesiastics.

Song, Nuptial. A song written for, or congratulatory of, a marriage occasion.

Song, Orgiastic. A song of revelry; a bacchanalian song; a convivial song.

Song, Patriotic. A song having for its theme the love of one's country, and an avowal of loyalty to its government.

Song, Plain. The old ecclesiastical chant, without the harmonic appendages with which it is now enriched; simple, slow, unfigured vocal music.

Song, Rustic. A melody, simple and unadorned, accompanying words on a rural theme.

Song, Sacred. A psalm or hymn taken from or embodying the sentiments of the sacred Scriptures; a devotional song; a hymn.

Song, Secular. A song or poem composed for the secular games of ancient Rome; a song not expressly designed for religious worship.

Song, Serious. A song comprising plaintive words and appropriate music.

Song, Shout. A religious song of the blacks of the southern portion of the United States, sung or chaunted, accompanied by dancing.

Song, Siren. A song of a bewitching, fascinating character.

Songs of the Wells. The fountain hymns of the ancients, and still common in the Greek isles.

Song, Solo. A one-voiced song; a song by a single voice.

Songster. A person who excels as a singer of songs and ballads.

Songstress. A lady gifted with vocal accomplishments.

Songs without Words. Pianoforte pieces consisting of a melody with an accompaniment.

Song, Table. A song for male voices, formerly much in vogue among German glee clubs.

Song, Third. A song of the ancient Saxon ecclesiastics, designed for the third hour.

Song, Under. A chorus; the accompaniment or burden of a song.

Song, War. A song sung for the purpose of inspiring soldiers, or for celebrating a victory.

Son Harmonieux. (*Fre.*) Harmonious sound.

Sonido. (*Spa.*) Sound.

Sonido Agudo. (*Spa.*) An acute sound.

Soniferous. Producing sound.

Soni Mobiles. (*Grk.*) The name by which the ancients distinguished the intermediary sounds of their tetrachords.

Soni Stables. (*Grk.*) The extremes of the Greek tetrachords.

Soni Stantes. (*Grk.*) Extremes of the tetrachords of the Greeks.

Sonnant. (*Fre.*) Sounding.

Sonner. (*Fre.*) To have a sound; to ring; to wind a horn.

- Sonner a Toute Voce.** (*Fre.*) Toring a full peal.
- Sonner de la Trompette.** (*Fre.*) To sound the trumpet.
- Sonner du Cornet.** (*Fre.*) To sound a horn.
- Sonner en Voce.** (*Fre.*) To ring in peal.
- Sonnerie.** (*Fre.*) A ring of bells.
- Sonner la Cloche.** (*Fre.*) To ring a bell.
- Sonnet.** A poem of fourteen lines, two stanzas of four lines each, and two of three each; a little song.
- Sonnetier.** (*Fre.*) A maker or seller of bells.
- Sonnette.** (*Fre.*) A small bell.
- Sonnettier.** (*Fre.*) Bell maker.
- Sonnettucclaccio.** (*Ita.*) A poor sonnet.
- Sonneur.** (*Fre.*) A horn player; a bell ringer.
- Sonometer.** An instrument for measuring sounds or the intervals of sounds.
- Sonora.** (*Spa.*) A cithern.
- Sonoramente.** (*Ita.*) Sonorously.
- Sonore.** (*Fre.*) Sonorous; full-toned.
- Sonoridad.** (*Spa.*) Sonorousness.
- Sonorific.** Giving a sound; producing tone.
- Sonorita, Con.** (*Ita.*) With sonorousness.
- Sonorite.** (*Fre.* and *Spa.*) Full, vibrating, sonorous; pleasing.
- Sonoro.** (*Ita.*) Sonorous; full-toned.
- Sonoroso.** (*Spa.*) Sonorous; pleasing.
- Sonorous.** An epithet applied to whatever is capable of yielding sound; full, high, or loud in sound; rich-toned; musical.
- Sonorous Figures.** Figures formed by nodal lines, as when fine sand is strewn on a disk of glass or metal, and the bow of a violin drawn on its edge, a musical note will be heard, and at the same instant the sand will be in motion, and gather itself to those parts which continue at rest, that is, to the nodal lines; acoustic figures.
- Son Perçant.** (*Fre.*) A shrill sound.
- Son Rude.** (*Fre.*) A harsh sound.
- Sons.** (*Fre.*) The airs and lyric poems of the Provençal minstrels.
- Sons Etouffés.** (*Fre.*) Soft tones produced on the harp by checking the vibration of the strings; muffled tones.
- Sons Harmoniques.** (*Fre.*) Harmonic sounds or notes.
- Sons Pleins.** (*Fre.*) Terms which often occur in flute music, indicating that the notes must be blown with a very full, round tone.
- Sonus.** (*Lat.*) Sound.
- Sonus Exclusus.** (*Lat.*) Excluded sound; one of the three radical sounds composing the harmonic triad; the fifth.
- Soor.** (*Hin.*) A term applied by the Hindoos to their Khuruj, or first note, or fundamental, by way of preëminence.
- Soor-udhyay.** (*Hin.*) The first of the seven divisions of Hindoostanee music, treating of the seven musical tones, with their subdivisions.
- Sop.** An abbreviation of *Soprano*.
- Sopr.** An abbreviation of *Soprano*.
- Sopra.** (*Ita.*) Above; upper; superior.
- Sopra Dominante.** (*Ita.*) The fifth or upper dominant.
- Sopran.** (*Ger.*) Soprano; treble.
- Soprani.** (*Ita.*) Plural of *Soprano*; the treble or higher voice parts.
- Sopranist.** A treble singer; a singer of soprano.
- Soprano.** (*Ita.*) The highest species of the human voice; the treble.
- Soprano Acuto.** (*Ita.*) A very high soprano.
- Soprano Clef.** The C clef placed on the first line; the treble clef (46).
- Soprano Clef, German.** The C clef placed on the first line of the staff, for soprano, instead of using the G clef on the second line for that part (51).
- Soprano Clef, Mezzo.** The C clef when placed on the second line of the staff, formerly used for the second treble voice, and for which the soprano clef is now substituted (52).
- Soprano Concertina.** A concertina having the compass of a violin.
- Soprano First.** High soprano.
- Soprano, Half.** A soprano half way between soprano and alto.
- Soprano, High.** The first soprano; first treble.
- Soprano, Low.** The second soprano; second treble.
- Soprano, Mezzo.** (*Ita.*) A species of female voice holding a middle between soprano and alto.
- Soprano, Second.** Low soprano.
- Soprano Secundo od Alto.** (*Ita.*) The second soprano or alto.
- Soprano Solo.** (*Ita.*) The soprano alone.
- Sopra Quinta.** (*Ita.*) Upper dominant.
- Sopra una Corda.** (*Ita.*) On one string.
- Sorda.** (*Ita.*) Furnished with dampers.
- Sordamente.** (*Ita.*) Muffled.
- Sordellina.** (*Ita.*) A kind of bagpipe.
- Sordet.** A damper for a trumpet, violin, or violoncello; sordine.
- Sordina.** (*Ita.* and *Spa.*) A sordine.
- Sordine.** A small instrument or damper put into the mouth of a trumpet, or on the bridge of a violin or violoncello, to render the sound fainter.

Sordini. (*Ita.*) Mutes; dampers.

Sordino. (*Ita.*) A sordine.

Sordini Levati. (*Ita.*) The dampers removed.

Sordo. (*Ita.*) Furnished with dampers.

Sospensione. (*Ita.*) A suspension.

Sospirando. (*Ita.*) With apprehension; despondingly.

Sospiro. (*Ita.*) A crotchet rest (29).

Sost. An abbreviation of *Sostenendo*.

Sostenendo. (*Ita.*) An even degree of tone throughout.

Sostenente Pianoforte. A pianoforte introduced in 1817, in which a continued tone was attained by means of silk threads and skeins arranged in a peculiar manner.

Sostenuto. (*Ita.*) A term implying that the notes are to be sustained or held on to the extremity of their lengths, and closely conjoined.

Sostenuto, Molto. (*Ita.*) In a highly sustained manner.

Sottana. (*Ita.*) The octave of a lute.

Sotto. (*Ita.*) Under; below; inferior.

Sotto Voce. (*Ita.*) In a soft or subdued manner; in an under tone.

Soufflerie. (*Fre.*) The bellows of an organ.

Souffleur. (*Fre.*) A prompter.

Souffleur d'Orgue. (*Fre.*) An organ blower.

Soul Bell. The bell that is rung at the hour of death, or immediately after.

Souling. (*Jav.*) An instrument of the flute species, played upon by the Malays.

Sound. The effect of an impression on the organs of hearing caused by an impulse or vibration of the air; to strike the keys or strings, or to blow upon an instrument for the purpose of ascertaining its tone.

Sound Board. A thin board forming a part of a musical instrument, and designed to contribute to the vibration and extent of the tone; in an organ, a broad, shallow box, extending nearly the whole width of the instrument, and divided by partitions into as many grooves of various breadths as there are keys to which it belongs, and upon which are placed the ranks of pipes which form the stops.

Sound, Compound. The union of several distinct sounds in the same time and measure of duration.

Sound, Concrete. A movement of the voice gliding continuously up or down.

Sound, Excluded. One of the three radical sounds comprising the harmonic triad.

Sound, Generating. The principal sound caused by the vibration of stringed instruments when one tone is struck.

Sounding an Instrument. The act of testing the quality and capability of the tones of an instrument; the act of playing upon a wind instrument.

Sounding a Trumpet. A few notes given as a signal.

Sounding Board. A sound board.

Sounding, High. The capability of an instrument of being strung to a full tone.

Sounding, Hoarse. Producing a coarse, rough sound.

Sounding Hole. The aperture in a guitar, violin, and all similar instruments over which the strings pass.

Sounding, Silver. A soft, clear, gliding sound—a term mostly applicable to the tones of the flute and voice.

Sound, Musical. Sound consisting of certain aerial agitations, of such qualities and dispositions as to produce an agreeable and appreciable effect upon the ear, denominated melodious, or harmonical.

Sound, Nasal. A sound improperly affected by the nasal organs.

Sound, Natural Compound. A sound proceeding from the manifold reflections of the first sound from adjacent bodies given at the same moment, as well as in the same tone or pitch with the first note.

Sound, Obtuse. A heavy, indistinct, dull sound.

Sound Post. A small post or prop within a violin, nearly under the bridge.

Sound, Register. An apparatus invented in Paris in 1838, by means of which sounds are made to record themselves, whether those of musical instruments or of the voice in singing or speaking.

Sounds, Accessory. Those sounds which in a secondary manner assist in producing an effect.

Sounds, Concomitant. Accessory sounds accompanying the predominant and apparently simple tone of any chord or string.

Sounds, Discrete. A movement of the voice leaping at once from one line of pitch to another.

Sounds, Harmonical. Those sounds produced by the parts of the chords, &c., which vibrate a certain number of times while the whole chord vibrates once.

Sound, Simple. The product of a single voice or instrument; a pure, unmixed, single sound.

Sound Strings. Strings drawn across the lower head of a drum.

Sound, Superfluous. A sound containing a semitone minor more than a tone.

Sound, Third. An interval containing three diatonic sounds, the major, composed of two tones, and the minor, consisting of a tone and a half.

Soupir. (*Fre.*) A quarter note rest (29).

Soupir, Demi. (*Fre.*) An eighth note rest (30).

Soupir, Demiquart de. (*Fre.*) A demi-semiquaver rest (32).

Sourdeline. (*Fre.*) A kind of musette, or bagpipe.

- Sourdet.** (*Fre.*) The little pipe of a trumpet; a sordine.
- Sourdine.** (*Fre.*) A sordine.
- Sous.** (*Fre.*) Under; below.
- Sous-Chantre.** (*Fre.*) A sub-chanter.
- Sousdominante.** (*Fre.*) The subdominant, or the fourth of the scale.
- Sousmediante.** (*Fre.*) The submediant, or sixth of the scale.
- Soustonique.** (*Fre.*) The seventh of the scale, or subtonic.
- Soatenir.** (*Fre.*) To sustain.
- Souvenir.** (*Fre.*) A composition intended to express remembrance of a person, place, or event; a reminiscence.
- S. P.** The initials of *Senza Pedale*.
- Spaces.** The intervals between the lines of the staff.
- Spagnoletta.** (*Ita.*) A serenade.
- Spagnuola.** (*Ita.*) The guitar.
- Spalla.** (*Ita.*) The shoulder.
- Spanbalg.** (*Ger.*) Organ bellows with one fold.
- Spatium.** (*Lat.*) The space between the lines upon which music is written.
- Spazio.** (*Ita.*) A space of the staff.
- Species.** In ancient music, the subdivision of the genera.
- Sphere Melody.** The melody or music of the spheres; that harmony supposed by the ancients to result from the orderly motion of the heavenly bodies.
- Spianata.** (*Ita.*) Even; smooth; drawn out, as when several notes are given to each syllable.
- Spiccato.** (*Ita.*) Brilliantly; conspicuously.
- Spiccato.** (*Ita.*) A word indicating that every note must be played in a distinct and detached manner; in violin music, it implies that the notes are to be played with the point of the bow.
- Spiel.** (*Ger.*) Play; performance.
- Spielen.** (*Ger.*) To play upon an instrument.
- Spielleute.** (*Ger.*) Musicians; fiddlers.
- Spielmatz.** (*Ger.*) Fiddler; thrummer.
- Spinæ.** (*Lat.*) The original name of the quills of the spinet, and from which word that instrument received its appellation.
- Spinet.** An instrument of the 16th century; a species of small harpsichord, embracing a compass of something less than four octaves, consisting of a large triangular box, containing sometimes as many as forty-nine strings, some of steel, played upon by means of a jack and quill.
- Spinet, Dumb.** The clavichord.
- Spinetta.** (*Ita.*) An old keyed instrument; the spinet.
- Spinnlied.** (*Ger.*) Song of the spinstress.
- Spirit Music.** Music produced and rendered audible to us without the aid of human hands or voices, by the inhabitants of the spirit world.
- Spirito, Con.** (*Ita.*) With spirit, or animation.
- Spiritosamente.** (*Ita.*) Spiritedly.
- Spiritoso.** (*Ita.*) Spirited; dashing; lively.
- Spiritual Cantata.** Ecclesiastical music, consisting of several solo and choral movements.
- Spirituale.** (*Ita.*) Sacred; devotional.
- Spissi Gravissimi.** (*Lat.*) Hypatoides — the deep or bass sounds of the ancient Greek system.
- Spissus.** (*Lat.*) Thick; full, as of intervals.
- Spondaula.** (*Grk.*) Name given by the ancients to a performer on the flute, or some similar instrument, who, while the sacrifice was offering, played a suitable air to prevent the priest from listening to anything that might interfere with his duty.
- Spondeasm.** (*Grk.*) An alteration in the harmonic genus, by which a chord was elevated three dieses above its ordinary pitch.
- Spondeasmus.** (*Grk.*) The enharmonic genus when raised three dieses.
- Sponde.** A musical foot consisting of two long notes; a poetic foot of two long syllables.
- Spondeo.** (*Ita.*) A spondee.
- Spotted.** A term implying that the note should be struck short.
- Spottlied.** (*Ger.*) A satirical song.
- Sprachmaschine.** (*Ger.*) An instrument invented by Faber, of Freyburg, capable of uttering words and of singing.
- Spring.** An embellishment consisting of two small notes before a principal; a tune; an air; a melody.
- Spring-Back Folio.** A folio having steel springs so arranged in the back as to clasp and firmly hold sheets of music in the manner of a bound volume.
- Spring Binder.** The name applied in England to the spring-back folio.
- Springer.** One of the old English graces, of the class denominated "smooth."
- Sprinkled.** A distribution of arpeggios.
- Spruchgesang.** (*Ger.*) An anthem.
- Square.** A rectangular lever in an organ turning on a centre, and moving a brace.
- Square B.** Name formerly given to B natural on account of the shape of its signature.
- Square Notes.** The notes used by the ancients, so called on account of their form (12, 13, 14, 15).
- Squeaking.** A sharp, shrill tone; a high, discordant sound.
- Squilla.** (*Ita.*) A little bell; a shrill-sounding bell; the clang of a trumpet.

- Squillante.** (*Ita.*) Loud and shrill; clanging.
- Squillantamente.** (*Ita.*) Shrilly; loudly.
- Squillare.** (*Ita.*) To sound loud and shrill.
- Squillato.** (*Ita.*) Hung with bells.
- Squilletto.** (*Ita.*) A shrill, piping sound.
- Squillo.** (*Ita.*) A clanging sound.
- Squillone.** (*Ita.*) A large bell.
- Squire Minstrel.** A title anciently given to a professional minstrel, a character combining the offices of poet, singer, and musician.
- Sronni.** (*Mal.*) A species of hautboy, or trumpet, used by the Malays.
- Srootis.** (*Hin.*) A general name for the twenty-two minor subdivisions of the octave of the Hindoo scale.
- Srounen.** (*Jav.*) Martial music of the Javanese, in which trumpets and other wind instruments are introduced.
- S. S.** The initials of *Senza Sordino*.
- S. T.** The initials of *Senza Tempo*.
- Sta.** (*Ita.*) An abbreviation of *Stat.*
- Stabat Mater.** (*Lat.*) The Mother stood—a hymn on the crucifixion, beginning with these words, set to music by various composers, and performed in the service of the Roman Catholic church.
- Stabili Suoni.** (*Ita.*) The highest and lowest sounds of every tetrachord, so named because their places could not be changed.
- Stac.** An abbreviation of *Staccato*.
- Staccatissimo.** (*Ita.*) Very detached.
- Staccato.** (*Ita.*) A term denoting that the notes are to be played distinct, short, and detached from each other by rests.
- Staccato Delicatamente.** (*Ita.*) In staccato style; very delicately.
- Staccato Marks.** Small perpendicular marks or strokes placed over notes to show that they are to be performed in a short, detached manner (75).
- Staccato Touch.** A short and sudden use of the tips of the fingers, giving to each note one fourth the length of tone allowed by the time.
- Stefn.** (*Saz.*) The voice.
- Staff.** The five lines and their spaces on which the notes of music are written (1); a stanza; a series of verses so disposed that when it is concluded the same order is recommenced; a part of a psalm appointed to be sung in churches.
- Staff, Bass.** The staff marked with the bass clef (53).
- Staff, Octave.** A system of notation consisting of three groups of lines combined, comprising three octaves of ordinary vocal music, dispensing with sharps and flats, and giving to each tone its own position.
- Staff, Tenor.** The staff marked with the tenor clef (49).
- Staff, Treble.** A staff upon which is the treble clef (46).
- Staff, Head.** The capistrum—a utensil employed by the ancient musicians.
- Stambuzare.** (*Ita.*) To beat the drum.
- Stampita.** (*Ita.*) A kind of song or sonata; tune; air; strain.
- Stance.** (*Fre.*) Stanza.
- Standchen.** (*Ger.*) Serenade.
- Stand, Music.** A light frame designed for holding sheets or books for the convenience of performers.
- Stanghetta.** (*Ita.*) A bar line (5).
- Stanza.** A number of lines or verses of poetry connected, and closing with a full point or pause; a part of a poem ordinarily containing every variation of measure in the poem.
- Starke.** (*Ger.*) Strength; power.
- Starker.** (*Ger.*) Stronger; louder.
- Starkestimme.** (*Ger.*) A strong voice.
- Stat.** (*Lat.*) As it stands.
- Station.** A term used by ancient musical authors for any fixed pitch or degree of sound, whether produced by intension or remission.
- Stave.** Name formerly given to the *Staff*.
- Steg.** (*Ger.*) The bridge of a violin, violoncello, &c.
- Stegreife Spielen.** (*Ger.*) To play at sight.
- Stem.** The thin stroke or short perpendicular line attached to the head of a note; a tail of a note (8).
- Stem, Double.** A stem drawn both upwards and downwards from a note, in order to show that the note, as used in one part, has its natural and appropriate length, while in the other it is shorter, having a length corresponding to the notes that follow it (9).
- Stentato.** (*Ita.*) In a loud, forcible manner.
- Stenterello.** (*Ita.*) Buffoon.
- Stentor.** A herald, in Homer, having a very loud voice—hence, any person having a powerful voice.
- Stentorophonic.** Singing or sounding very loud.
- Stentorophonic Tube.** A speaking trumpet, so called from Stentor, the herald mentioned by Homer.
- Step.** A degree upon the staff; a whole tone.
- Step, Half.** A semitone.
- Sterbegesang.** (*Ger.*) Dirge; dying song.
- Sterbelied.** (*Ger.*) Funeral hymn.
- Sterbeton.** (*Ger.*) A tone insensibly dying away.
- Stesso.** (*Ita.*) The same.
- Sthenochire.** A machine for strengthening and imparting flexibility to the fin-

- gers, being a compound of the dactyllon and the hand-guide.
- Stibacchiato.** (*Ita.*) Dragging; relaxing in the time.
- Sticcado.** (*Ita.*) A musical instrument, the sounds of which are produced by striking on little bars of wood, metal, or glass, resting on the edges of an open box.
- Sticcato.** (*Ita.*) A rebec, or three-stringed violin.
- Stich.** (*Grk.*) A verse.
- Stick, Drum.** A stick formed for the purpose of beating a drum.
- Sticker.** A portion of the connection, in an organ, between the keys or pedals and the valve; a short link attached to a key or pedal, and acting on the back-fall.
- Stile.** (*Ita.*) Style.
- Stile a Cappella.** (*Ita.*) In the chapel style.
- Stile Grandioso.** (*Ita.*) A grand style of composition or performance.
- Stile Rigoroso.** (*Ita.*) In a rigid, strict style.
- Stillgedack.** (*Ger.*) An organ stop of four feet; fourth stop.
- Stillmesse.** (*Ger.*) Low mass.
- Stilo.** (*Ita.*) Style.
- Stilo alla Cappella.** (*Ita.*) In the church or chapel style; strict composition.
- Stilo di Recitativo.** (*Ita.*) A tedious, monotonous style of composition formerly much in vogue in Italy.
- Stimmdraht.** (*Ger.*) Stop wire; valve wire of the wind chest.
- Stimme.** (*Ger.*) The voice; the sound post of a violin or similar instrument; a part in vocal or instrumental music; a stop of an organ.
- Stimmen.** (*Ger.*) To be in tune; to harmonize.
- Stimmenbuch.** (*Ger.*) Partition; score.
- Stimmenführer.** (*Ger.*) Leader; director of the song.
- Stimmenschlüssel.** (*Ger.*) Key; clef.
- Stimmgabel.** (*Ger.*) Tuning fork.
- Stimmhammer.** (*Ger.*) Tuning hammer; tuner.
- Stimnhorn.** (*Ger.*) A tuner for the small pipes of an organ.
- Stimpfelfe.** (*Ger.*) Tuning pipe.
- Stimmschlüssel.** (*Ger.*) Tuning key.
- Stimmsetzer.** (*Ger.*) A fork for fixing the sounding post of a violin.
- Stimmstock.** (*Ger.*) The sound post of a violin or any similar instrument.
- Stimmung.** (*Ger.*) The pitch or tone of an instrument.
- Stinguendo.** (*Ita.*) Gradually diminishing the tone.
- Stock-Flöte.** (*Ger.*) The cane flute.
- Stonant.** (*Ita.*) Dissonant; discordant.
- Stonazione.** (*Ita.*) Out of tune; getting out of tone.
- Stop.** The pressure of the fingers on the strings of a violin, violoncello, guitar, &c.; in an organ, a collection of pipes similar in tone and quality, which run through the whole or a great part of the compass of the instrument.
- Stop, Bassoon.** A reed stop in an organ imitative of the instrument from which it derives its name.
- Stop, Claribel.** A stop similar to the clarionet stop.
- Stop, Clarion.** A stop in an organ, same as octave trumpet stop, resembling the sound of the trumpet, but an octave higher.
- Stop, Cornet.** An organ stop consisting of five pipes to each note.
- Stop, Cremona.** A reed stop in an organ, in unison with the diapasons.
- Stop, Cromorna.** A reed stop, voiced like the oboe, but of different quality, bearing the same relation to the oboe as the stopped diapason to the open. Sometimes improperly termed Cremona.
- Stop, Double Diapason.** An open set of pipes, tuned an octave below the diapasons.
- Stop, Double Trumpet.** A reed stop, the most powerful in the organ, the pipes being of the same length as those of the double diapason, to which it is tuned in unison.
- Stop, Dulciana.** An organ stop of peculiar sweetness of tone, which it chiefly derives from the bodies of its pipes being longer and smaller than those of the pipes of the other stops.
- Stop, Fagotto.** The bassoon stop.
- Stop, Fifteenth.** An organ stop which derives its name from its pitch, or scale, being fifteen notes above that of the diapason.
- Stop, Flute.** An organ stop imitative of the common flute or flageolet.
- Stop, Foundation.** An organ stop the pipes of which everywhere give such notes only as are expected from the keys touched, or, at least, the octaves above or below them.
- Stop, Furniture.** An organ stop, the same as mixture stop, comprising two or more ranks of very small metal pipes, shriller than those of the sequialtera, and tuned three octaves above the diapasons.
- Stop, Grand.** In organ playing, the union of all the reed stops.
- Stop, Grand Flute.** The lowest flute stop of an organ.
- Stop, Hautboy.** A reed stop in an organ, having a tone in imitation of the hautboy.
- Stop Holes.** Apertures in a flute or similar instrument having no keys, but opened or closed with the ends of the fingers.
- Stop, Larigot.** An organ stop, the same as octave twelfth, the scale of which is an octave above the twelfth.

Stop, Mixture. An organ stop comprising two or more ranks of pipes, shriller than those of the sesquialtera; furniture stop.

Stop, Nazard. Twelfth stop.

Stop, Octave. An organ or piano stop having within its compass tones an octave above corresponding ones.

Stop, Octave Trumpet. A stop in an organ resembling the tone of the trumpet, but an octave higher than the trumpet stop.

Stop, Octave Twelfth. An organ stop, the scale of which is an octave above the twelfth.

Stop, Open. A stop used to regulate the open pipes.

Stop, Open Diapason. A metallic stop in an organ, which commands the whole scale of the instrument.

Stop, Open Unison. The open diapason.

Stop, Organ. A collection of pipes similar in tone and quality, running through the whole, or a great part, of the compass of the organ; a register.

Stopped Diapason Stop. A stop in an organ, so named from having its pipes closed at the top with a wooden plug, by which it is tuned, and by which its notes are rendered soft and mellow.

Stopped Notes. In music for the violin, violoncello, and similar instruments, those notes that are sounded while the string is pressed by the finger.

Stopped Unison Stop. The stopped diapason.

Stopping. Regulating the sounds of an instrument.

Stopples. Pieces of wood with which the ancients stopped or opened the holes of a flute, before the performance began, in order to accommodate its scale, or range of sounds, to some particular mode or genus.

Stop, Principal. A metallic stop in an organ, so called because holding, in point of pitch, the middle station between the diapason and fifteenth.

Stop, Salicional. The dulciana stop.

Stops, Compound. An assemblage of several pipes in an organ, three, four, five, or more to each key, all answering at once to the touch of the performer.

Stops, Draw. Stops in an organ placed on each side of the rows of keys in front of the instrument, by moving which the player opens or closes the stops within the organ.

Stop, Sesquialtera. A mixed stop in an organ, running through the scale of the instrument, and consisting of three, four, and sometimes five ranks of pipes, tuned in thirds, fifths, and eighths.

Stops, Key. The stops of a keyed-stop violin.

Stops, Mutation. In an organ, the twelfth, tierce, and their octaves.

Stop, Solo. A stop which may be drawn alone, or with one of the diapasons.

Stops, Reed. Those stops of an organ consisting of pipes upon the end of which are fixed thin, narrow plates of brass, which, being vibrated by the wind from the bellows, produce a reedy thickness of tone.

Stop, Stopped Diapason. A stop in an organ, so called from having its pipes stopped at the top with a wooden plug, by which it is tuned, and by which its notes are rendered soft and mellow.

Stop, Stopped Unison. The stopped diapason stop.

Stop, Tierce. An organ stop, tuned a major third higher than the fifteenth, and only employed in the full organ.

Stop, Treble Forte. A stop applied to a melodeon by means of which the treble part of the instrument may be increased in power, while the bass remains subdued.

Stop, Tremolo. A contrivance by means of which a fine, tremulous effect is given to any or all the registers of a partial organ.

Stop, Trumpet. A stop in an organ, so called because its tone is imitative of a trumpet. In large organs it generally extends through the whole compass.

Stop, Twelfth. A metallic organ stop, so denominated from its being tuned twelve notes above the diapason.

Stop, Vox-Humana. An organ stop, the tone of which resembles the human voice.

Stormeggiare. (*Ita.*) To ring the alarm bell.

Str. An abbreviation of *Strings* and *Stringed*.

Straccialando. (*Ita.*) Chattering; babbling; talkative.

Stradivari. The name of a very superior make of violin, so called from their makers, Stradivarius (father and son), who made them at Cremona, Italy, about A. D. 1650.

Straight Scale. The plain scale of a piano; a scale in which the points at which the hammers strike are in a direct line.

Straight Trumpet. An ancient instrument, employed by the Jewish priests in the daily service of the temple and on extraordinary occasions.

Strain. A portion of a movement the limit of which is marked by a double bar.

Strains, Apopemptic. In ancient times, the songs or hymns addressed to the gods on consecrated days.

Strascicando. (*Ita.*) A tardy, dragging movement.

Strascinando. (*Ita.*) A grace chiefly vocal, and used in slow passages; a drag, consisting of about eight or twelve notes given in an unequal and descending motion.

- Strascinato.** (*Ita.*) Relaxing in the movement.
- Strathspey.** A lively Scotch dance in common time; a tune used in connection with the dance.
- Stravagante.** (*Ita.*) Extravagant; fantastic; odd.
- Stravaganza.** (*Ita.*) Extravagance.
- Street Organ.** A hand organ.
- Streng.** (*Ger.*) Strict, in relation to style.
- Strepito, Con.** (*Ita.*) With impetuosity.
- Strepitosamente.** (*Ita.*) With much noise and power.
- Strepitoso.** (*Ita.*) In an impetuous, boisterous style; noisy manner.
- Stret.** An abbreviation of *Stretto*.
- Stretta.** (*Ita.*) Contracted; compressed; hastened.
- Stretta, Alla.** (*Ita.*) Increasing the time.
- Stretto.** (*Ita.*) Shortened; contracted; compressed; formerly used to signify that the movement to which it is prefixed was to be performed in a quick, concise style; in fugue writing, it implies that the subject and answer begin much nearer to one another than at the commencement of the fugue.
- Strich.** (*Ger.*) Bowing.
- Stricharten.** (*Ger.*) Different ways of bowing.
- Strict Canon.** A canon in which the rules of this form of composition are closely followed.
- Strict Composition.** A method of composition which employs voices alone, without the use of instruments; that which rigidly adheres to the rules of art.
- Strict Fugue.** A fugue in which the fugal form and its laws are rigidly observed.
- Strict Inversion.** The same as simple inversion, but requiring that whole tones should be answered by whole tones, and semitones by semitones.
- Strictly Inverted Imitation.** A form of imitation in which half and whole tones must be precisely answered in contrary motion.
- Strict Style.** A style in which a rigid adherence to the rules of the art is observed.
- Strident.** (*Fre.*) Harsh.
- Stridente.** (*Ita.*) Shrill; sharp.
- Stridevole.** (*Ita.*) Sharp; shrill; acute.
- Stridulous.** (*Lat.*) Harsh; grating.
- Strike.** To cause to sound.
- Striking Reed.** A peculiar form of organ reed, so named in distinction from the *free reed*, and because it produces a sharp, metallic, trumpet quality of tone, caused mainly by the tongue striking sharply against the edges of the groove to which it is affixed.
- Strillare.** (*Ita.*) To scream, shriek, screech.
- Strillo.** (*Ita.*) A loud scream; shrill cry; shriek.
- String.** An abbreviation of *Stringendo*.
- String Band.** A company of musicians whose performances are confined wholly or chiefly to the use of violins, violoncellos, and similar instruments.
- String, Bass.** The string of any instrument upon which the lowest note is sounded.
- Stringed Instruments.** Instruments whose sounds are produced by striking or drawing strings, or by the friction of a bow drawn across them.
- Stringed Orchestra.** An orchestra formed exclusively of stringed instruments.
- Stringed Quartet.** A composition arranged for four stringed instruments.
- Stringendo.** (*Ita.*) Accelerating the degree of movement; compressing.
- String, Helical.** A spiral string.
- String Pendulum.** A Weber chronometer.
- String Plate.** The plate of a piano in which the hitch pins are placed.
- Strings.** Wires or cords used in musical instruments, which, upon being struck or drawn upon, produce tones; the stringed instruments in a band or orchestra.
- Strings, Drum.** The cords at the lower end of a drum, forming the snare.
- Strings, Latten.** Wires made of a composition consisting of copper and zinc.
- Strings, Open.** The strings of an instrument when not pressed.
- Strings, Sound.** Strings extended across the lower end of a drum.
- Strings, Sympathetic.** Strings of metal fastened beneath the finger board of the *viola d'amore*, in early times, under the bridge, and being tuned to those above, vibrated with them.
- Str. Insts.** An abbreviation of *Stringed Instruments*.
- Strisciando.** (*Ita.*) Gliding; sliding; the blending of one tone into another.
- Strofa.** (*Ita.*) A strophe.
- Strofaccia.** (*Ita.*) A bad strophe, stanza, or couplet.
- Strofetta.** (*Ita.*) A little couplet.
- Stroke.** A dash.
- Stroke, Diagonal.** A transverse heavy stroke having a dot each side of it, denoting that the previous measure, or the previous group of notes in the same measure, is to be repeated (61, b).
- Stroke, Double.** Two strokes or dashes implying that the semibreve over or under which they are drawn, or the minim or crotchet through whose stem they pass, must be divided into as many semiquavers as are equivalent to it in duration (61, c).

Stroke, Single. A stroke or dash drawn over or under a semibreve, or through the stem of a minim or crotchet, implying that such note must be divided into as many quavers as are equivalent to it in duration (61).

Stroke, Transverse. A heavy stroke placed above a fundamental note to indicate the intervals of changing notes, and also used for anticipation in an upper part.

Stroke, Triple. Three strokes or dashes placed over or under a semibreve, or through the stem of a minim or crotchet, implying that such note must be divided into as many demisemiquavers as are equivalent to it in duration (61, c).

Strom. An abbreviation of *Stromenti*.

Strombazzata. (*Ita.*) The sound of a trumpet.

Strombettata. (*Ita.*) The sound of a trumpet.

Strombettiere. (*Ita.*) A trumpeter.

Strombettio. (*Ita.*) The sound of a trumpet.

Stromenti. (*Ita.*) Musical instruments.

Stromenti d'Arco. (*Ita.*) Instruments played with a bow.

Stromenti di Rinforzo. (*Ita.*) Instruments employed to support or strengthen a performance.

Stromenti di Vento. (*Ita.*) Wind instruments.

Stromento. (*Ita.*) An instrument.

Stromento da Fiato. (*Ita.*) The organ.

Strong Parts. The accented parts of a measure.

Strophe. (*Grk.*) A stanza, or certain number of verses including a perfect sense, succeeded by another, called antistrophe, corresponding to the couplet in songs, and stanza in epic poetry.

Strophe, Sapphic. Three sapphic verses followed by an adonic.

Strophie. Relating to, or composed of, strophes.

Strophicus. (*Grk.*) One of the ten notes used, forming the musical system, in the middle ages.

Strosolare. (*Ita.*) To sound like the dash of waters; to boom; murmur; purr.

Strumentajo. (*Ita.*) A musical instrument maker.

Strumentale. (*Ita.*) Instrumental.

Strumentalmente. (*Ita.*) Instrumentally.

Strumentare. (*Ita.*) To perform on an instrument.

Strumentazione. (*Ita.*) Instrumentation.

Strumenti, Con. (*Ita.*) A performance with instruments.

Strumenti da Fiato. (*Ita.*) Wind instruments.

Strumentino. (*Ita.*) A small instrument.

Strumento. (*Ita.*) A musical instrument.

Strumento di Musica. (*Ita.*) Musical instrument.

Strung, High. Strung to a full tone or high pitch.

Studio. (*Ita.*) A study or exercise.

Stufe. (*Ger.*) A degree.

Stufe der Tonleiter. (*Ger.*) A degree of the scale.

Stufen. (*Ger.*) Steps or degrees.

Stufenpfeife. (*Ger.*) Pan's pipes.

Stufenpsalm. (*Ger.*) Gradual psalm.

Stufenweise. (*Ger.*) By degrees.

Stundensang. (*Ger.*) The hour chant; the chanting of the canonical hour.

Stuonante. (*Ita.*) Dissonant; out of tune.

Stuonare. (*Ita.*) Out of tune; to sing out of tune.

Stuonato. (*Ita.*) Dissonant; out of tune.

Sturmdrommete. (*Ger.*) The alarm trumpet.

Sturmlocke. (*Ger.*) The tocsin; the alarm bell.

Style. That cast or manner in composition or performance on which the effect chiefly or wholly depends.

Style, Accompanied. That style in which the voices are accompanied by any low-toned instrument, to sustain the basses.

Style, Ballad. In the time or manner of a ballad.

Style, Concerted. A style of performance in which the voices are accompanied by every variety of instruments.

Style, Free. A style deviating in some points from the rules of the art of music.

Style, Harp. Playing in arpeggios.

Style, Legato. A close, connected, gliding manner of performance.

Style, Staccato. A manner of execution in which the notes are played distinct, short, and detached from one another by rests.

Style, Strict. A style in which is observed a most rigid adherence to the rules applicable to the art of music.

Stylo. (*Ita.*) Style.

Stylo Choralico. (*Ita.*) A style suitable for dances.

Stylo Dramatico. (*Ita.*) In dramatic style; suited to passionate expression.

Stylo Ecclesiastico. (*Ita.*) In a style majestic, grave, and suited to inspire devotion.

Stylo Hyperchematico. (*Ita.*) A brisk and gay style, suited to dancing.

Stylo Madrigalesco. (*Ita.*) A style suited to the expression of love.

Stylo Melismatico. (*Ita.*) A natural, artless style, suitable for airs and ballads.

Stylo Moteccico. (*Ita.*) A florid style; ornamental.

Stylo Fantastico. (*Ita.*) An easy, humorous manner, free from all restraint.

Stylo Rappresentativo. (*Ita.*) An appellation given to recitative music, because almost exclusively adapted to the drama.

Stylo Recitativo. (*Ita.*) In the style of a recitative.

Su. (*Hin.*) A syllable applied to the first note of the Hindoo scale in solfaing.

Su. (*Ita.*) Above; upon.

Suave. (*Ita.* and *Spa.*) Sweet and delicate.

Suavemente. (*Ita.* and *Spa.*) Sweetly and delicately.

Suavita, Con. (*Ita.*) With sweetness and delicacy of expression.

Sub. (*Lat.*) Under; below.

Sub-Acute. A moderate degree of acuteness.

Sub-Bass. An organ stop or set of pipes belonging to its pedals; the lowest notes of an organ; the ground bass.

Subcantor. (*Spa.*) Subchanter.

Subchanter. The deputy of the precentor in a cathedral; an under chanter.

Subdominant. The fourth note of the scale of any key; the under-dominant; the under fifth, or fifth of the octave below.

Subitamente. (*Ita.*) Quickly.

Subito. (*Ita.*) Quick; sudden; hasty.

Subitosamente. (*Ita.*) Unexpectedly; suddenly.

Subject. The principal melody, theme or text of a movement.

Subject, Counter. The first part of a fugue when continued along with the subject.

Subject, Intermediate. Ideas not unlike the principal, or counter subject, in a fugue introduced for embellishment.

Subject, Intervening. An intermediate subject of a fugue.

Subject, Second. The counter subject of a fugue when it remains unchanged in all the parts.

Sub-Mediant. The sixth tone of the scale; the under mediant.

Sub-Phrygian Chant. A chant employed to appease the furor excited by the Phrygian chant.

Sub-Semitone. The semitone below the key note; the sharp seventh, or sensible of any key.

Sub-Semitonium Modi. (*Lat.*) The leading note.

Subsidiary Notes. Notes situated one degree above and one degree below the principal note of a turn.

Sub-Tonic. Under the tonic; the note situated a semitone below the key note.

Succentor. A person who sings the bass in a concert.

Succession. The successive notes in melody, in distinction from the successive chords in harmony, called *progression*.

Succession, Conjunct. A succession of sounds proceeding regularly, upward or downward, through the several intervening degrees.

Succession, Disjunct. A succession of sounds in melody passing from one degree to another without touching the intermediate degrees.

Successive Short Lines. Short horizontal lines denoting the repetition of one and the same interval (63).

Sudden Modulation. Modulation in which the modulating chord is preceded by one which is not doubtful.

Suffiamento. (*Ita.*) Hiss; whistle; murmur.

Suffolo. (*Ita.*) A little flute or flageolet used to teach birds to sing certain tunes.

Suggestore di Teatro. (*Ita.*) The prompter of a theatre.

Suggetto. (*Ita.*) The subject or theme of a composition.

Suite. (*Fre.*) A series; a collection; a single piece consisting of several movements.

Suites des Pieces. (*Fre.*) A collection of pieces.

Sujet. (*Fre.*) The subject, theme, or motive of a composition.

Sul. (*Ita.*) On or upon the.

Sul A. (*Ita.*) On the A string.

Sul D. (*Ita.*) On the D string.

SulP. (*Ita.*) An abbreviation of *Sulla*.

Sulla. (*Ita.*) On or upon.

Sulla Mezza Corda. (*Ita.*) On the middle of the string.

Sulla Tastiera. (*Ita.*) A term implying that the bow or fingers are to be applied near or over the end of the finger board, very far from the bridge.

Sul Ponticello. (*Ita.*) On, or near, the bridge.

Sunara. (*Tur.*) A species of flute having two pipes, common in Turkey; the shorter pipe is used for playing airs, and the longer for a continued bass.

Summer. The sound board of an organ.

Sumpunjah. (*Heb.*) The dulcimer of the ancients.

Sumsen. (*Ger.*) To hum.

Sungeet. (*Hin.*) Music.

Suo Loco. (*Lat.*) In its own or usual place.

Suonantina. (*Ita.*) A short, easy sonata.

Suonarastornia. (*Ita.*) To sound the tocsin.

Suonare. (*Ita.*) To play upon one or more instruments.

Suonare il Corno. (*Ita.*) To wind the horn.

Suonata. (*Ita.*) Sonata.

Suonatore. (*Ita.*) Musical performer.

Suonatore di Violino. (*Ita.*) A violin player.

Suonatore di Flauto. (*Ita.*) A flutist.

Suoni. (*Ita.*) Sounds.

Suoni Alterati. (*Ita.*) Notes raised or lowered by flats and sharps.

Suoni Antifoni. (*Ita.*) Sounds which, though distant from one another one or more octaves, are alternate concords among themselves.

Suoni Armonici. (*Ita.*) Harmonic tones.

Suoni Baripiceni. (*Ita.*) Fixed sounds.

Suoni Chromatici. (*Ita.*) Sounds raised a semitone minor above their natural pitch.

Suoni Consoni. (*Ita.*) Concords.

Suoni Continui. (*Ita.*) Sounds continued for the pronunciation of some syllable, or the state of the voice, neither ascending nor descending.

Suoni Diafoni. (*Ita.*) Discordant sounds.

Suoni Diatonici. (*Ita.*) Natural sounds; sounds within the compass of the human voice.

Suoni Dissoni. (*Ita.*) Inharmonious sounds; discords.

Suoni Distinti. (*Ita.*) Sounds sensibly separated or distinguished one from another.

Suoni Eccoli. (*Ita.*) Unmelodious sounds.

Suoni Emmelli. (*Ita.*) Melodious sounds.

Suoni Enarmonici. (*Ita.*) Sounds raised above their natural pitch by means of the enharmonic diesis.

Suoni Equi. (*Ita.*) Unisons.

Suoni Equi Toni. (*Ita.*) Sounds which, though distinct one from another, yet when sounded together seem one and the same sound.

Suoni Flautati. (*Ita.*) A term indicating a special manner of causing strings to sound their natural accessory tones.

Suoni Mobili. (*Ita.*) Movable sounds; the second and third sounds of every tetrachord of the ancient system.

Suoni Naturali. (*Ita.*) Natural sounds.

Suoni non Unisoni. (*Ita.*) Sounds differing in gravity and acuteness.

Suoni Oxpici. (*Ita.*) A general name for the last notes but one in the tetrachords of the ancient Greek scale.

Suoni Parafoni. (*Ita.*) Sounds having between them the interval of a fourth or fifth, or their double, and therefore concord.

Suoni Perpetui. (*Ita.*) Perpetual sounds; the highest and lowest sounds of every tetrachord in the ancient system.

Suoni Stabili. (*Ita.*) Eight sounds in the ancient system, the highest and lowest of every tetrachord, so called because they could not change their place.

Suoni Unisoni. (*Ita.*) Unisons.

Suoni Vaganti. (*Ita.*) Movable sounds; the second and third sounds of every tetrachord in the ancient Greek system.

Suono. (*Ita.*) A sound; a musical instrument; air; tune.

Suono Argentino. (*Ita.*) Soft and clear, as silver tones and sounds.

Super. (*Lat.*) Above; over.

Superano. (*Spa.*) Treble.

Superdominant. The note next above the dominant in the scale.

Superfluous Interval. An augmented interval; an interval which exceeds a true diatonic interval by a semitone minor.

Superfluous Seventh. A dissonant interval containing five tones (three minors and two majors), a semitone major, and a semitone minor.

Superfluous Sixth. A dissonant interval composed of four tones, a major and a minor semitone.

Superfluous Sound, or Tone. One containing a semitone minor more than a tone.

Superfluous Third. A dissonant third composed of two tones and a semitone.

Superfluous Triad. The triad upon the third degree of the minor scale.

Superior Appoggiatura. An appoggiatura situated one degree above its principal note (64).

Superius. (*Lat.*) The upper part of any composition.

Supernumerary. The last chord added to the ancient Greek system.

Supersus. (*Lat.*) Name formerly given to trebles when their station was very high in the scale.

Supertonic. The note above the tonic or key note.

Supertonique. (*Fre.*) The supertonic, or second note of the scale.

Supplementary Parts. Parts of a composition not necessarily obligato.

Support Notes. Appoggiaturas.

Supposed Bass. The lowest note of a chord when not the fundamental one.

Supposition. The use of two successive notes of equal value as to time, one of which being a discord supposes the other to be a concord.

Sur. (*Fre.*) On; upon; over; by.

Surgum. (*Hin.*) The gamut.

Surligx. (*Grk.*) The pipes of Pan.

Sur la Quatrieme Corde. (*Fre.*) On the fourth string—used in violin and similar music.

Sur-Sharp. The fifth tetrachord above added by Guido.

- Sur Une Corde.** (*Fre.*) On one string.
- Suspended Cadence.** Several modulations being passed through, instead of leading directly from the dominant chord to that of the key note.
- Suspended Harmony.** One or more notes of a chord retained in that which follows.
- Suspension.** A passage of harmony in which the ear is for a while kept in suspense by the prolongation of one chord, after another, or part of another, has been introduced, and by means of which combinations of sounds that would prove discordant if abruptly introduced all together are rendered agreeable.
- Suspension, Double.** A suspension retarding two notes, and requiring a double preparation and resolution.
- Suspension, Single.** A suspension that retards but one note, and requires only a single preparation and resolution.
- Suspension, Triple.** A suspension formed by suspending a dominant or diminished seventh on the tonic, mediant, or dominant of the key.
- Suss.** (*Ger.*) Sweet.
- Sussflöte.** (*Ger.*) In organs, the soft flute.
- Sustained.** A term applied to notes when their sound is continued through their whole power or length.
- Sustaltic.** (*Grk.*) Mournful; affecting.
- Susurrando.** (*Ita.*) Whispering; murmuring.
- Susurrar.** (*Spa.*) To purl, as a stream.
- Susurration.** A whispering; a soft, murmuring sound.
- Susurro.** (*Spa.*) Humming.
- Sutonique.** (*Fre.*) Supertonic.
- S. V.** The initials of *Sotto Voce* and *Si Volti*.
- Sveglia.** (*Ita.*) The sound of an alarm bell.
- Svegliato.** (*Ita.*) A gay and lively style of performance.
- Svegliatojo.** (*Ita.*) An alarm bell.
- Svelto.** (*Ita.*) Free; unbound.
- S. V. S.** The initials of *Si Volti Subito*.
- Swarras.** (*Hin.*) A general name applied by the Hindoos to the seven notes of their musical scale, and also to the key note.
- Sweet Jug.** Name given by English bird fanciers, in the last century, to a bird note more finely drawn and sweeter than that denominated *jug*.
- Sweet-Toned.** Having a soft, pleasing sound.
- Swell.** A gradual increase of sound.
- Swell Organ.** In organs having three rows of keys, the third, or upper row, controlling a number of pipes enclosed in a box, which may be gradually opened or shut, and thus the tone increased or diminished by degrees.
- Swell Pedal.** That which raises the dampers from the strings.
- Swn.** (*Wel.*) Sound.
- Sword Dance.** An ancient Spanish melody, played on solemn occasions.
- Syllables, Fixed.** Syllables which do not change with the change of the key.
- Syllables, Guidonian.** The syllables Ut, Re, Mi, Fa, Sol, La, used by Guido for his system of hexachords.
- Sylva.** (*Lat.*) A poem commenced with a feeling of transport; a collection of various poems.
- Sym.** An abbreviation of *Symphony*.
- Symbol.** Cymbal.
- Symbols.** A name given by the Greeks to the twenty-four letters of their alphabet, all of which were employed as characters indicative of sounds.
- Symphathetic Strings.** Strings, made of metal, which, in olden times, were fastened under the finger board of the viola d' amore, beneath the bridge, and, being tuned to the strings above, vibrated with them and strengthened the tone.
- Symphonia.** (*Grk.*) A pulsatile instrument of the ancients, made of a hollow tree, closed at each end with leather, and struck with sticks, producing tones of varied pitch.
- Symphoniac.** (*Grk.*) An epithet applied to music in parts, or counterpoint.
- Symphoniaci Pueri.** (*Lat.*) Singing boys; choristers.
- Symphoniale.** (*Grk.*) A term applied to tones agreeing in quality.
- Symphoniale.** (*Grk.*) A word prefixed to old canons, or perpetual fugues, to indicate that they are in unison.
- Symphonic.** In the style or manner of a symphony; harmonious; agreeing in sound.
- Symphonic Poem.** A composition of recent invention, occupying a certain middle place between opera and symphony, and serving as a connecting link between the two.
- Symphonic.** (*Fre.*) Symphony.
- Symphonienesser.** (*Ger.*) Symphonist; a composer of symphonies.
- Symphonienpieler.** (*Ger.*) Symphonist; a player of symphonies.
- Symphonies, Intermediate.** Short instrumental passages introduced in a vocal performance to relieve the voice and improve the general effect.
- Symphonious.** A term applied to instruments or voices that are harmonious.
- Symphonische Dichtung.** (*Ger.*) Symphonic poem.
- Symphonist.** One who composes symphonies; a composer of church music.
- Symphonize.** To agree in sound; to preserve harmony.
- Symphonoi.** (*Grk.*) A name given by

the ancients to concords and those sounds which so mix and unite that the tone of the lower is scarcely distinguishable from the upper.

Symphony. A concordance of tones; a concert of voices or instruments; a harmony of mingled sounds; a musical instrument resembling a drum; an introductory, intermediate, or concluding part of a vocal composition; an instrumental composition for a full orchestra: formerly, a composition partly vocal and partly instrumental.

Symposia. (*Grk.*) Cheerful and convivial compositions; catches, glees, rounds, &c.

Synaphe. (*Grk.*) A term applied by the ancients to the conjunction of two tetrachords; the resonance of the homologous chords of two conjoint tetrachords.

Synaulia. (*Grk.*) In ancient music, a concert of flute players, who answered each other alternately, without any union of the voice.

Syncopate. To continue a note commenced on the unaccented part of a bar to the accented part of the next bar.

Syncopation. (*Grk.*) A term applied to that disposition of the melody or harmony of a composition, by which the last note of one bar is so connected with the first note of the succeeding bar as to form but one and the same sound.

Syncopation, Discords of. Discords which constitute a portion of the radical harmony.

Syncope. A syncopation; the division of a note introduced when two or more notes of one part answer to a single note of another.

Syncope Æquivagans. (*Lat.*) A passage in which all the parts syncopate at the same time, yet without discords.

Syncope Consonans Desolata. (*Lat.*) A syncopation of only one part, and yet without discord.

Syncoper. (*Fre.*) To syncopate.

Syngan. (*Sax.*) To sing; singing.

Synger. (*Dan.*) To sing; singing.

Synkopiren. (*Ger.*) To syncopate.

Synnemenon. (*Grk.*) The third tetrachord of the ancients.

Synnemenon Diatonos. (*Grk.*) In the music of the ancients, the third chord of the tetrachord; synnemenon in diatonic genus.

Syntonic Genus. A species of the diatonic genus among the ancients, in which the tetrachord was divided into a semitone and two equal tones.

Syntono-Lydian. (*Grk.*) One of the ancient modes.

Syren. Siren.

Syrinda. An East Indian guitar.

Syringa. (*Lat.*) Pandean pipes; Pan's pipes.

Syringe. (*Grk.*) A kind of fistula, or pipe, used by the ancient Romans to regulate the voice in oratory and singing.

Syrinx. (*Grk.*) A pastoral instrument composed of reeds of various lengths bound together, and regarded by the Greeks as the invention of their tutelary god, Pan; the shepherd's pipe; the pandean pipe.

Systaltic. (*Grk.*) An epithet applied by the ancients to that subdivision of their melopœia, which constituted the mournful and pathetic.

System. An interval compounded, or supposed to be compounded, of several lesser ones; a method of calculation to determine the relations of sounds, or an order of signs established to express them; the code of harmonic rules drawn from those common principles by which they are computed.

Systema Maximum. (*Lat.*) The Greek system as perfected by Pythagoras, by his addition of the proslambanomenos below the hypate hypaton.

Systema Participato. (*Ita.*) A division of the octave or diapason into twelve semitones.

Systema Partecipatum. (*Lat.*) A division of the octave or diapason into twelve semitones.

Systema Perfectum. (*Lat.*) The bisdiapason, or ancient Greek scale.

Systema Temperato. (*Ita.*) The present system of tones.

Systema Temperatum. (*Lat.*) The tempered system.

System, Cheve. An elementary system of vocal music much in vogue in Paris, having for its basis notation in figures.

System, Cipher. An old system of music, in which the notes were represented by numerals.

Systeme. (*Fre.*) A system.

Systeme, Gallin-Paris-Cheve. The popular name given in France to the Cheve system.

System, Isotonic. A musical system consisting of intervals in which each concord is alike tempered, and in which there are twelve equal semibreves.

System, Logieran. A system of piano-forte instruction, the main feature of which is the use of mechanical appliances to facilitate the progress of pupils.

System, Pestalozzian. A system of induction, presenting an analytical and synthetical arrangement of the rudiments of music in their natural progressive order.

Systems, General. One of the divisions into which the ancients placed systems: it was formed of the sum of all the particular systems, and, consequently, contained all the sounds in music.

Systems, Particular. One of the ancient divisions of systems: it was composed of at least two intervals.

System, Tonic Sol Fa. A system of instruction in vocal music, the leading feature of which is the recognition of the absolute identity, so far as intervals are concerned, of all the major scales.

Syzygia. (*Grk.*) A pleasing combination of sounds.

Syzygia, Compound. A combination of sounds in which one or more of those of the harmonical triad are doubled, or raised one or more octaves.

Syzygia, Simple. A combination of sounds in which two concords at least are heard together.

T.

T. THE initial of *Tutti*, *Tenor*, *Tacet*, and sometimes *Trillo*; its use sometimes intimates that the tenor is to play alone.

Ta. (*Grk.*) One of the four syllables used by the ancient Greeks in solfaging their music, answering to the hypate, or first sound of the tetrachord.

Tabaa. (*Ara.*) A tambour; a tabor.

Tabal. (*Syr.*) A tabor; tambour.

Taballo. (*Ita.*) A tymbal or kettle drum.

Tabar. (*Ita.*) A small drum; a tabor.

Tablatura. (*Ita.*) The ancient mode of representing the various tones of music by letters, instead of notes; tablature.

Tablature. (*Ita.*) The expression of musical sounds or notes of composition by letters of the alphabet, or other characters not used in modern music; the manner of writing compositions for the lute and similar instruments by writing on parallel lines, each of which represents a string of the instrument.

Table. A portion of the lute; also of the violin.

Table d'Harmonie. (*Fre.*) Sounding board.

Table Songs. Songs for male voices formerly much in vogue in German glee clubs.

Table, Time. A representation of the several notes in music, showing their relative lengths or durations.

Tabor. A small drum, generally used to accompany the pipe or fife in dances.

Taborer. One who beats the tabor or tambourine.

Taboret. A small tabor.

Tabourin. (*Fre.*) A tabor or tambourine—a shallow drum with but one head.

Tabrere. An obsolete name for one who plays on a tabor.

Tabret. A drum of the ancient Hebrews; a small tabor.

Tabulatur. (*Ger.*) Tablature.

Taburz. (*Wel.*) A tabor; a small drum.

Tacente. (*Ita.*) A word implying that the parts to which it is applied are silent.

Tacet. (*Lat.*) Silent; a word implying that, during a movement or part of a

movement, some particular instrument is to be silent.

Tact. An abbreviation of *Tactart* and *Tactus*.

Tact. (*Ger.*) Time; the bar.

Tactart. (*Ger.*) The species of time or measure.

Tact-Feeling. The natural beating or measurement of time existing in all living things, forming the basis of harmony.

Tactfest. (*Ger.*) Steady in keeping time.

Tactführer. (*Ger.*) A conductor; leader.

Tact Halten. (*Ger.*) To keep time.

Tactmesser. (*Ger.*) A metronome.

Tactnote. (*Ger.*) A note played to fill up a bar.

Tactpause. (*Ger.*) Bar rest.

Tactschlag. (*Ger.*) Beating of time.

Tactstrich. (*Ger.*) Bar.

Tactus. (*Lat.*) The stroke of the hand by which the time is measured or beaten.

Tactus Major. The beating of a time comprising a breve in a bar among the ancients.

Tactus Minor. With the ancients, the act of beating a time consisting of a semi-breve in a bar.

Tagliato. (*Ita.*) Clef.

Tail. A line passing perpendicularly upward or downward from the head of a note; the stem of a note (8).

Taille. (*Fre.*) The tenor voice or part.

Tail Piece. In a violin, violoncello, and similar instruments, a piece of ebony attached to the lower end, and to which the strings are secured.

Takt. (*Ger.*) The bar; time.

Taktart. (*Ger.*) The species of time or measure.

Taktfest. (*Ger.*) Firm in keeping time.

Taktlos. (*Ger.*) Without time.

Taktmässig. (*Ger.*) In time.

Taktstrich. (*Ger.*) The bar lines.

Talabalacco. (*Ita.*) Moorish kettle drum.

Tale Tellers. A name given by the Irish to their bards or harpers.

Talidan. (*Per.*) To sound; to ring.

- Talon.** (*Fre.*) The heel of the bow; that part near the nut.
- Tambor.** (*Spa. and Por.*) A tambour.
- Tamboreta.** (*Spa.*) A timbrel.
- Tamboril.** (*Spa.*) Tabor; a drum beaten in villages on festive occasions.
- Tamborilear.** (*Spa.*) To beat the tabor with one stick, accompanied by a pipe.
- Tamborilero.** (*Spa.*) One who beats the tabor, taborer, or tambourine.
- Tamborillo.** (*Spa.*) A small drum for children.
- Tambor Mayor.** (*Spa.*) Drum major.
- Tambour.** (*Fre.*) A small drum used by the Biscayans; a Turkish instrument of eight strings, with a long handle on which the scale of notes is marked; in guitar music, used to denote that all the strings near the bridge are to be struck with the thumb of the right hand.
- Tambour de Basque.** (*Fre.*) A tambourine.
- Tambourin.** (*Fre.*) A tambourine.
- Tambourine.** A pulsatile instrument, resembling the head of a drum, with jingles placed round it to increase the noise; a lively French dance formerly much employed in the opera.
- Tambouriner.** (*Fre.*) To drum, or beat the timbrel.
- Tamburaccio.** (*Ita.*) Large drum; kettle drum.
- Tamburello.** (*Ita.*) Tabor; tabret.
- Tamburetto.** (*Ita.*) Tambourine; small drum.
- Tamburo.** (*Ita.*) A drum; a tambour.
- Tamburo Grande.** (*Ita.*) A large drum.
- Tamburo Grosso.** (*Ita.*) A large drum.
- Tamburo Militare.** (*Ita.*) A military drum.
- Tamburone.** (*Ita.*) The great drum.
- Tamburo Rulante.** (*Ita.*) A wooden roll drum; a side drum.
- Tampions.** (*Fre.*) One of the two rows of projecting apertures on the courtant.
- Tam-Tam.** A drum used by the Hindoos, made of an alloy of copper and tin, and very sonorous.
- Tanedor.** (*Spa.*) Player on a musical instrument.
- Tanido.** (*Spa.*) Played; touched; tune; sound.
- Tanto.** (*Ita.*) Too much; much.
- Tantum Ergo.** (*Lat.*) A hymn sung at the benediction in the Roman Catholic church service.
- Tanzlied.** (*Ger.*) Tune of a dance.
- Tanz Melodien.** (*Ger.*) Dance melodies.
- Tanzstück.** (*Ger.*) A dance tune.
- Tap.** A drum beat of a single note—employed in staccato movements.
- Tapatan.** (*Spa.*) The sound of a drum.
- Tattoo.** (*Dut.*) A tattoo.
- Tarabouk.** (*Tur.*) A musica instrument used by the Turks, formed by drawing a parchment over the bottom of a large earthen vessel; the derbouka of the Arabians.
- Tarantella.** (*Ita.*) A peculiar sort of dance; a tune supposed to have the effect of curing the bite of a venomous species of spider, called the tarantella.
- Tarara.** (*Spa.*) Trumpet signal for action.
- Tararear.** (*Spa.*) To sound the trumpet.
- Taratantara.** (*Ita.*) Sound of a trumpet; clangor.
- Tardando.** (*Ita.*) Retarding.
- Tardo.** (*Ita.*) Slow; in a dragging manner.
- Tarrenas.** (*Spa.*) Small castanets.
- Tastame.** (*Ita.*) Finger board; keys of an organ.
- Tastatur.** (*Ger.*) The key board of a pianoforte, and similar instruments.
- Tastatura.** (*Lat.*) An appellation formerly given to the whole range of keys of an organ or pianoforte.
- Taste.** (*Ger.*) Key of an instrument.
- Tastenbrett.** (*Ger.*) The keys of an instrument.
- Tastenschwanz.** (*Ger.*) The extremity of the keys.
- Tastenwerk.** (*Ger.*) A keyed instrument.
- Tastiera.** (*Ita.*) Piano key board; general name for the keys of any instrument; the finger board of a violin or similar instrument.
- Tasto.** (*Ita.*) The touch of any instrument; the keys of an instrument; the band on a guitar.
- Tasto Solo.** (*Ita.*) In organ and pianoforte music, indicates that certain bass notes are not to be accompanied by chords in the right hand.
- Tattoo.** A rapid beat of a drum, usually at night, directing the soldiers to repair to their tents, or ordering a retreat.
- Tautological Echo.** An echo that repeats the same sound or passage many times.
- Tautology.** A tiresome repetition of the same passage or passages.
- Tautophony.** Repetition of the same sound.
- Taza-ba-taza.** (*Hin.*) Brahmin hymn.
- T. B.** The initials of *Tutti i Bassi*.
- Te.** (*Grk.*) One of the syllables used by the ancient Greeks in softening their music, answering to the parypate, or second sound of the tetrachord.
- Tear.** Formerly signifying a dirge, or lament.
- Teatrino.** (*Ita.*) A little theatre.
- Teatro.** (*Ita.*) Theatre; stago; play-house.

Tecla. (*Spa.*) The key of a pianoforte or harpsichord.

Teclado. (*Spa.*) The whole series of the keys of an organ, pianoforte, or similar instrument.

Teclar. (*Spa.*) To strike or touch the keys of a musical instrument; to move the fingers as if touching the keys of an instrument.

Teddeo. (*Ita.*) Te Deum.

Tedesca. (*Ita.*) German.

Tedesca, Alla. (*Ita.*) In the German style.

Tedesco. (*Ita.*) German.

Te Deum. (*Lat.*) A hymn of thanksgiving employed in churches.

Te Deum Laudamus. (*Lat.*) "Thee, God, we praise," a particular song of praise and thanksgiving to God.

Telemann's Curve. A curve indicating a diminished triad, and distinguishing it from the minor third (121).

Telephonic. (*Grk.*) Far sounding; that which propels sound a great distance.

Telephonography. A system of signaling by the use of trumpets or steam whistles.

Telestich. (*Grk.*) A poem in which the final letters of the lines form a name.

Tell-Tale. A movable piece of metal, bone, or ivory, attached to an organ, indicating by its position the amount of wind supplied by the bellows.

Tem. An abbreviation of *Tempo*.

Tema. (*Ita.*) A subject or theme.

Temp. An abbreviation of *Tempo*.

Temper. To modify or amend a false or imperfect concord by transferring to it a portion of the beauty of a perfect one, by dividing the tones; to modify or equalize, as the tones of an instrument, so as to distribute the imperfections as uniformly as possible among the different intervals.

Temperament. The accommodation or adjustment of the imperfect sounds by transferring a part of the defects to the more perfect ones, in order to remedy, in some degree, the false intervals of the organ, pianoforte, and similar instruments, whose sounds are fixed.

Temperament, Equal. A species of temperament in which the twenty-four keys deviate in an equal degree from perfect purity.

Temperament, Unequal. A species of temperament in which one or more keys are brought nearer to the ideal purity, while others are removed so much the farther from it.

Temperatur. (*Ger.*) Temperament.

Tempered. Having a perfect adjustment of sounds; tuned.

Tempering. The accommodating of the imperfect concords by transferring to them a portion of the beauty of the perfect, in order to remedy the defects of all

musical instruments whose sounds are fixed.

Tempesta. (*Ita.*) A passage in imitation of a storm.

Tempestosamente. (*Ita.*) Furiously, impetuously.

Tempestoso. (*Ita.*) In a tempestuous manner; violently agitated.

Templador. (*Spa.*) Key for tuning; a tuner.

Templar. (*Spa.*) To temper; to tune an instrument.

Tempo. (*Ita.*) Time; the degree of movement.

Tempo, A. (*Ita.*) In time: an expression used after some relaxation in the measure, to indicate a return to the original degree of movement.

Tempo Alla Breve. (*Ita.*) In a quick species of common time.

Tempo a Piacere. (*Ita.*) The time at pleasure.

Tempo Assimilando al Movimento Seguento. (*Ita.*) Assimilating in time to the following movement.

Tempo Buono. (*Ita.*) Good time.

Tempo Commodo. (*Ita.*) In a convenient degree of movement.

Tempo Debole. (*Ita.*) The weak parts of the bar.

Tempo di Ballo. (*Ita.*) In the time of a dance.

Tempo di Cappella. (*Ita.*) In church style.

Tempo di Gavotta. (*Ita.*) In the time of a gavot.

Tempo di Marcia. (*Ita.*) In the time of a march.

Tempo di Marcia, Molto Maestoso. (*Ita.*) In the time of a march, and majestically.

Tempo di Menuetto. (*Ita.*) In the time of a minuet.

Tempo di Polacca. (*Ita.*) In the time of a polacca; a medium time between andante and allegro.

Tempo di Prima. (*Ita.*) In the same time as at first.

Tempo di Valse. (*Ita.*) In the time of a waltz.

Tempo Frettoloso. (*Ita.*) Accelerated time.

Tempo Giusto. (*Ita.*) In exact or strict time.

Tempo, In. (*Ita.*) In time.

Tempo Maggiore. (*Ita.*) In a quick species of common time.

Tempo Ordinario. (*Ita.*) In usual time.

Tempo Perduto. (*Ita.*) A gradual decrease of time.

Tempo Perfetto. (*Ita.*) Perfect time.

Tempo, Primo. (*Ita.*) Return to the original time

Temporeggiato. (*Ita.*) A word indicating a pause, in order to afford the voice or instrument an opportunity of introducing an extemporary grace or embellishment; a holding note.

Tempo Rubato. (*Ita.*) The time to be alternately quickened and retarded, but so that one process may compensate for the other.

Tempo, Senza. (*Ita.*) Not having time.

Temp. Prim. (*Ita.*) An abbreviation of *Tempo Primo*.

Temps. (*Fre.*) Time; the various parts or divisions of the bar.

Temps de Marche. (*Fre.*) Time of a march.

Temps Fort. (*Fre.*) The strong parts of the bar.

Temps Frappe. (*Fre.*) The accented parts, or down-beats.

Temps Leve. (*Fre.*) The unaccented parts, or up-beats.

Tempus Perfectum. (*Lat.*) A species of measure comprising three whole notes.

Tems. (*Fre.*) Time.

Ten. An abbreviation of *Tenute*, *Tenuto*, and *Tenor*.

Tendada Scena. (*Ita.*) Curtain of a theatre.

Tendre. (*Fre.*) Tender.

Tendrement. (*Fre.*) Affectionately; tenderly.

Tenebræ. (*Lat.*) The Roman Catholic musical service in commemoration of the darkness which attended the crucifixion.

Tenella. (*Grk.*) A burden of ancient Greek songs of triumph.

Teneramente. (*Ita.*) Tenderly; delicately.

Tenerezza, Con. (*Ita.*) With tenderness.

Tenero. (*Ita.*) Tender; delicate.

Tenete Sino Alla Fine del Suono. (*Ita.*) Keep the keys down as long as the sound lasts.

Tenir. (*Fre.*) To hold, as a violin, a bow, &c.

Tenir l'Accord. (*Fre.*) To keep in tune.

Tenir le Piano. (*Fre.*) To be the accompanist on the piano.

Tenor. The highest adult male voice; the second of the four parts in the scale of sounds; the part of a composition adapted to that part; the person who sings the tenor, or the instrument that plays it; formerly, the plain song, or principal part in a composition.

Tenor, Bass. A man's voice midway between bass and tenor.

Tenor Clef. The C clef when on the fourth line of the staff; the treble clef is also used for this, and recently a new form of clef, which places the letters the same as the treble clef, has been adopted (49).

Tenor Clef, Counter. The C clef when

placed on the third line in order to accommodate the counter tenor voice.

Tenor, Contra. The counter tenor voice; contralto.

Tenor, Cornet. A style of cornet in use about a century ago, formed of a curved tube three feet in length, its diameter increasing from the mouth-piece to its end.

Tenor, Counter. The highest adult male voice; the lowest female voice.

Tenore. (*Ita.*) The tenor voice; tenor singer; a high male voice.

Tenore, Alto. (*Ita.*) The highest tenor.

Tenore Contraltino. (*Ita.*) A man's voice of a very high range, approaching alto.

Tenore di Grazia. (*Ita.*) A delicate and graceful tenor.

Tenoreggiare. (*Ita.*) To sing tenor.

Tenore Mezzo. (*Ita.*) Half tenor.

Tenore Primo. (*Ita.*) First tenor.

Tenore Primo, Secondo Choro. (*Ita.*) The tenor of the first and second chorus.

Tenore Ripieno. (*Ita.*) Tenor of the grand chorus.

Tenore Robusto. (*Ita.*) A strong tenor voice.

Tenore Secondo. (*Ita.*) Second tenor.

Tenore Viola. (*Ita.*) Tenor viol.

Tenor, First. High tenor.

Tenorgeige. (*Ger.*) Tenor viol.

Tenor, High. Counter tenor voice; the highest natural male voice.

Tenorist. (*Ger.*) One who has a tenor voice.

Tenorista. (*Ita.*) The person who sings or plays the tenor part.

Tenor, Low. A baritone; a voice midway between bass and tenor.

Tenorschlüssel. (*Ger.*) The tenor clef (49).

Tenor, Second. Low tenor.

Tenorstimme. (*Ger.*) Tenor voice; a tenor.

Tenor Trombone. A trombone having a compass from the small c to the one-lined g, and noted in the tenor clef.

Tenor Violin. A violin of low tone.

Tenor Voice, Counter. The male voice next above the tenor voice; the lowest of the female voices.

Tenorzeichen. (*Ger.*) The tenor clef (49).

Tens and Elevens Metre. A metre designated thus, 10s & 11s, consisting of a stanza of four lines in anapestic measure, the syllables of each being in number and order as follows, 10, 10, 11, 11; or of six lines in iambic measure, as follows, 10, 10, 10, 10, 11, 11.

Tensile Instruments. Instruments dependent upon the tension of a rings for their tone.

- Tension.** The state of the wires or strings of a piano, harp, or guitar, or the head of a drum, or similar instrument, when stretched or drawn, the greater the degree of tension the more acute the sound capable of being produced.
- Tens Metre.** A metre designated thus, 10s, consisting of a stanza of four lines in iambic measure, each line containing ten syllables.
- Tensons.** (*Fre.*) Songs in the form of a dialogue.
- Tentellare.** (*Ita.*) To jingle.
- Tenth.** An interval comprehending nine conjoint degrees, or ten sounds, diatonically divided.
- Tenne de l'Archet.** (*Fre.*) Holding the bow.
- Tenne du Violon.** (*Fre.*) Holding the violin.
- Tenute.** (*Ita.*) Implying that the note or notes must be held on, sustained, or kept down the full time.
- Tenuto.** (*Ita.*) Tenute.
- Teodia.** (*Ita.*) Canticle.
- Teoretico.** (*Ita.*) A theorist.
- Teoria.** (*Ita.*) Theory.
- Tepidamente.** (*Ita.*) Coldly; indifferently.
- Tepidita, Con.** (*Ita.*) With coldness and indifference.
- Ter.** (*Ita.*) Thrice.
- Tercera.** (*Spa.*) Consonance comprehending an interval of two and one half lines; strings of a guitar.
- Tercero.** (*Spa.*) Third.
- Tercet.** A third.
- Terceto.** (*Spa.*) A triplet.
- Terms, Musical.** Words and sentences applied to passages of music for the purpose of indicating the style in which they should be performed.
- Ternario Tempo.** (*Ita.*) Triple time.
- Ternary Measure.** A threefold measure; triple time.
- Terpsichore.** An instrument invented by Buschman, the tones of which resembled those of a horn.
- Terpsichore.** In classical mythology, the muse of choral dance and song.
- Terpsichorean.** (*Grk.*) Relating to Terpsichore, the muse who presided over the choral song and dancing.
- Terremoto.** (*Ita.*) A musical representation of an earthquake.
- Tertia.** (*Lat.*) Third.
- Tertia Acuta.** (*Lat.*) Third above.
- Tertiaril.** (*Lat.*) A term given by old composers to the fifth and sixth tones, or modes of plain song, signifying them to be of the third rank.
- Ter Unca.** (*Ita.*) The name formerly given to a demisemiquaver (20).
- Terz.** (*Ger.*) The interval of a third.
- Terza.** (*Ita.*) Interval of a third.
- Terza Maggiore.** (*Ita.*) The large or major third.
- Terza Minore.** (*Ita.*) A minor third.
- Terza Rima.** (*Ita.*) A peculiar and complicated mode of versification, borrowed by the early Italian poets from the troubadours.
- Terzen.** (*Ger.*) Thirds.
- Terzetti.** (*Ita.*) Short tries.
- Terzetto.** (*Ita.*) A short trio or piece for three voices or instruments.
- Terz Flûte.** (*Ita.*) A flute whose tones are a minor third above.
- Terzie.** (*Ger.*) Third.
- Terzina.** (*Ita.*) A triplet.
- Terzo.** (*Ita.*) The third.
- Tesinsak.** (*Tem.*) An instrument used in Africa, similar to a horn.
- Testæ.** (*Lat.*) A kind of applause among the ancients, made by beating sounding vessels.
- Testo.** (*Ita.*) The text or subject of a composition; the poetry of a song.
- Testudo.** (*Grk.*) Name given by the ancient Greeks to the lyre of Mercury.
- Tetartos.** (*Grk.*) Of the fourth rank,—by old writers applied to the seventh and eighth tones of plain song.
- Tetines.** (*Fre.*) One of the two rows of projecting apertures on the courtant; tampions.
- Tetrachord.** (*Grk.*) A system of four sounds among the ancients, in which the extremes were fixed, but the middle sounds were varied according to the mode.
- Tetrachords, Conjoint.** Two tetrachords, or fourths, where the same note is the highest of one and the lowest of the other.
- Tetrachordio.** (*Spa.*) Tetrachord.
- Tetradia pason.** (*Grk.*) The ancient Greek appellation of the quadruple octave, corresponding to the twenty-ninth of the modern system.
- Tetrameter.** (*Grk.*) In ancient poetry, a verse consisting of four measures, namely, in iambic, trochaic, and anapestic verse, of eight feet; in other kinds, of four feet.
- Tetrametro.** (*Ita.*) Stanza of four verses.
- Tetraphonic.** Consisting of four voices.
- Tetrastich.** (*Grk.*) A poem or stanza consisting of four verses.
- Tetratemon.** (*Grk.*) With the ancient Greeks, an interval of four tones, now called the superfluous fifth.
- Tetratos.** (*Grk.*) The four authentic modes of the ancients, called the Mixolydian.
- The.** One of the four words used by the ancient Greeks in solfing, answering to the lychanos, or third sound of the tetrachord.

Theatre. A place for dramatic and operatic performances.

Theatrical Music. Compositions designed for the orchestra of a theatre; dramatic music.

Theile. (*Ger.*) Parts or capital divisions of the bar.

Thema. (*Grk. and Lat.*) The subject; the theme.

Theme. The subject of a composition.

Theme, Counter. A second subject.

Themes, Double. Two subjects.

Theorbo. An ancient stringed instrument of the lute kind, having eight bass strings double the length of those of the lute, and two necks, the longest of which sustains the four last, or deepest toned strings.

Theoretical Music. A generalization of the principles of the science of music; speculation concerning music independent of its practice.

Theoretical Thorough Bass. A comprehension of the connection and disposition of all the several chords, harmonious and dissonant, including all the established laws by which they are formed and regulated.

Theoretisch. (*Ger.*) Theoretic.

Theoria. (*Lat.*) Theory.

Theoricien. (*Fre.*) A theorist.

Theorie. (*Fre.*) Theory.

Theorist. A scientific musician; one who speculates upon, and is acquainted with, the essence, nature, and properties of sound, as related to the established laws of harmony, melody, and modulation.

Theory. The doctrine of music as it regards speculation on the science and its object, — sound, — independent of practice.

Thep. (*Heb.*) An instrument resembling the flute or hautboy, but having fewer holes, and possessing a more limited range of notes.

Thesis. (*Lat.*) The depression of the hand in marking or beating time; the accented part of a measure.

Theurgic Hymns. (*Grk.*) Songs of incantation; the first hymns of which we have any account in Greece.

Thigh-Bone Trumpet. A trumpet made of a human thigh-bone, perforated through both condyles, and used in religious services among the Himalayan mountains.

Thin. An epithet applied to music the harmony of which is meagre and scanty, and used to distinguish it from rich and elaborate composition.

Thiorba. A musical instrument in the form of a lute; a theorbo.

Third. The interval of a tone and a semitone, embracing three diatonic degrees of the scale.

Third, Bi-equal. A name given to intervals, two of which added to a major

third make up an octave; consequently two of them equal a minor sixth.

Third, Diminished. A dissonant third consisting of two major semitones.

Third, Extreme Flat. Two diatonic semitones composed of three degrees; the minor third diminished by the chromatic semitone.

Third, Inversion. A name given to a chord when its seventh is the lowest.

Third, Lesser. A hemiditone.

Third, Major. A third whose degrees are large seconds; a consonant third composed of two tones.

Third, Minor. A consonant third consisting of a tone and a half.

Third Part. Tenor — the highest species of men's voice.

Thirds, Consonant. The major third composed of two tones, and the minor third consisting of a tone and a half.

Third Shift. The double shift in violin playing.

Third Song. A song used by the Saxon ecclesiastics at the third hour of the day.

Third Sound. An interval containing three diatonic sounds, the major composed of two tones, and the minor consisting of a tone and a half; a third.

Third, Superfluous. A dissonant third composed of two tones and a semitone.

Third Voice. The tenor.

Thirteenth. An interval forming the octave of the sixth, or the sixth of the octave, containing twelve diatonic degrees, or thirteen sounds.

Thirty-Second Note. A demisemiquaver (20).

Thirty-Second Note Rest. A rest or pause equal to the length of a thirty-second note (32).

Tho. One of the four words used by the ancient Greeks in solfaing, answering to the fourth sound of the tetrachord.

Thorough Bass. Continued bass; the fundamental bass continued through a composition; the harmony or accompaniment of a continued bass, marked by figures; the science of harmony.

Thorough Bass, Practical. A knowledge of the manner of taking the several chords on an instrument, as prescribed by the figures placed over or under the bass part of a composition, and of the powers of those figures; a facility in taking the chords they indicate, and judgment in the various applications and effects of those chords in accompaniment.

Thorough Bass, Theoretical. A comprehension of the connection and disposition of all the several chords, harmonious and dissonant, including all the established laws by which they are formed and regulated.

Three-Eighth Measure. A measure

- having the value of three-eighth notes, marked $\frac{3}{8}$ or 3.
- Threefold Chord.** A chord consisting of three tones, comprising a tone combined with its third and fifth.
- Threefold Measure.** A measure divided into three equal parts.
- Three-Half Measure.** A measure having the amount of three half notes, marked $\frac{3}{2}$ or 3.
- Three-Quarter Measure.** A measure containing the amount of three quarter notes, marked $\frac{3}{4}$ or 3.
- Threna.** (*Grk.*) A mourning song.
- Threne.** (*Grk.*) A sad strain; a dirge, or lament.
- Threnetic.** (*Grk.*) Mournful; dirge-like.
- Threnodia.** (*Lat.*) A funeral song.
- Threnodist.** A composer of dirges.
- Threnody.** (*Grk.*) A song of lamentation composed for the funeral service of a distinguished person.
- Throaty Tones.** Those tones produced when the back of the tongue is held too far backward in the mouth, or is compressed so as to form a lump in the cavity of the lower jaw, which it should merely fill up, while its edges touch the teeth around, and sometimes originating from an undue size or enlargement of the tonsils, or glands situated on each side of the throat, between the palatine arches.
- Thrum.** To play carelessly with the fingers upon a stringed instrument.
- Thumb.** To play carelessly, thoughtlessly; to thrum.
- Thumb Rattles.** A term applied by Germans to castanets.
- Thurngeläute.** (*Ger.*) Set or peal of bells in a tower; ringing of the bells.
- Tibia.** (*Lat.*) The ancient Roman flute.
- Tibire Pares.** (*Lat.*) Two flutes played by one person.
- Tibial.** (*Lat.*) Pertaining to a pipe or flute.
- Tibia Minor.** (*Lat.*) An old wind instrument, said to have resembled a small flute.
- Tibia Utricularia.** (*Lat.*) Name by which the bagpipe was known among the ancient Romans.
- Tibicen.** (*Lat.*) An ancient flute player.
- Tibicene.** (*Ita.*) A flute player; piper; minstrel.
- Tibicina.** (*Lat.*) A female performer on the flute among the ancients; the seventh muse.
- Tibicinate.** To play on a pipe.
- Tibicinist.** (*Lat.*) An ancient flute player.
- Ticchettare.** (*Ita.*) To sound the alarm bell.
- Tie.** A curved line placed over notes (70).
- Tied Notes.** Connected notes, or those having a tie above them or below them, denoting that they are to be slurred (71).
- Tiempo.** (*Spa.*) Time; the various divisions of a bar.
- Tier.** A rank or range of pipes in an organ in the front of the instrument, or in the interior, when the compound stops have several ranks of pipes.
- Tierce.** (*Fre.*) The interval of a third; an organ stop tuned in the relation of a major third to the principal, or a major tenth above the diapasons.
- Tierce de Picardie.** (*Fre.*) A practice formerly in vogue of concluding nearly every piece written in a minor key with the major common chord of the tonic.
- Tierce Stop.** An organ stop tuned a major third higher than the fifteenth, and only used in the full organ.
- Tiercet.** (*Grk.*) A triplet.
- Tihon.** (*Chi.*) One of the eight species of sounds in the musical system of the Chinese, being those produced from wood.
- Timbal.** (*Spa.*) A kettle drum; a tymbal.
- Timbale.** (*Fre.*) A kettle drum.
- Timbalear.** (*Spa.*) To beat the kettle drum.
- Timbaleo.** (*Spa.*) Beat of the kettle drum.
- Timbalero.** (*Spa.*) A kettle drummer.
- Timbales.** (*Fre.*) The kettle drums.
- Timbalier.** (*Fre.*) A kettle drummer.
- Timbre.** (*Fre.*) The degree and quality of vibration and tone peculiar to any instrument or voice.
- Timbrel.** An ancient Hebrew drum, like a tambourine, formed of a brass hoop, over which a parchment was drawn.
- Timbrelled.** Sung with the accompaniment of a timbrel.
- Timburine.** A tambourine.
- Time.** The measure of sounds in regard to their continuance or duration; a quality of tune.
- Time, Common.** A time having an even number of parts in a bar.
- Time, Compound.** Measures containing two or three principal accents.
- Time, Compound Common.** Measures of two times, composed of six equal notes, three for each time; sextuple measure.
- Time, Compound Triple.** A time having nine quarter or eighth notes in a measure.
- Time, Division of.** A regulation of the length of sounds by a division of the time occupied in the performance of any given melody, or harmony, into regular portions, called measures.

Time, Double. A time having two parts or motions in each and every measure, and marked or beat by an alternate rising and falling of the hand.

Time, Duple. Double time.

Time, Half Common. A measure in which there are only two crotchets, or their equivalents.

Time, Imperfect. A term by which the ancients designated common time, and indicated by a semicircle or the letter C.

Timekeeper, Music. An instrument designed to enable a performer to keep time in music in any measure in which it is written.

Time, Keeping. Giving to every sound or silence the exact duration signified by the note or rest.

Time, Major. Among the ancients, the time of the full C.

Time Measure. A system by which the comparative length of tones is determined, and the general movement of a series of tones is governed.

Time, Minor. In ancient music, the time of the reversed C.

Time, Ottupla. (*Ita.*) Common time.

Time, Perfect. A threefold time, in which the twofold note has the value of three whole notes.

Time Signature. Two figures placed at the beginning of a composition, or at the point where a new bar is required, in the form of a fraction, one over the other, the upper of which indicates the order of the bar, and the under the size of the parts of the bar (62).

Time, Simple Common. A time comprising two species, the first of which contains one semibreve in each bar, the second only the value of a minim.

Time, Simple Triple. A time having either a dotted crotchet, dotted minim, or dotted semibreve in each bar.

Times, Simple. Measures containing but one principal accent.

Time Table. A representation of the several notes in music, showing their relative lengths or durations.

Time, Triple. A time in which each bar contains three measures of equal parts, the first two of which are indicated by a downward beat, the third by an upward.

Timidezza, Con. (*Ita.*) With timidity.

Timist. A performer who preserves a just and steady time.

Timorosamente. (*Ita.*) Timorously; fearfully.

Timoroso. (*Ita.*) With awe and timidity.

Timp. An abbreviation of *Timpanum*.

Timpaneggiare. (*Ita.*) To beat the drum or timbrel.

Timpaucetto. (*Ita.*) Small kettle drum.

Timpani. (*Ita.* and *Spa.*) The kettle drums.

Timpani Scordati. (*Ita.*) Kettle drums out of tune.

Timpani Sordi. (*Ita.*) Drums having dampers.

Timpanista. (*Ita.*) A player on the timbrel.

Timpanistria. (*Ita.*) A tambourine player.

Timpano. (*Ita.* and *Spa.*) The kettle drum.

Tinciaw. (*Wel.*) To ring.

Tinga. An ancient Peruvian instrument, similar to a guitar, having five or six strings.

Tiniebla. (*Spa.*) Matins sung the last three days of the holy week.

Tinkling. A succession of small, sharp, quick sounds.

Tinnient. Emitting a clear sound.

Tintamar. (*Fre.*) A hideous or confused noise.

Tinter. (*Fre.*) To toll a bell; to ring.

Tinter le Sermon. (*Fre.*) To ring the sermon bell.

Tinternell. An old dance.

Tintin. (*Ita.*) Tinkling; sound of small bells.

Tintinnabula. (*Lat.*) Little bells used by the ancients.

Tintinnabulary. Having or making the sound of a bell.

Tintinnabulum. (*Lat.*) A little bell.

Tintinnalogia. (*Lat.*) The art of ringing bells.

Tintinnamento. (*Ita.*) Tinkling of small bells.

Tintinnire. (*Ita.*) To tinkle; to resound.

Tintiritin. (*Spa.*) Echo or sound of a trumpet or other sharp-sounding musical instrument.

Timpan. An ancient instrument, of the drum kind.

Tiorba. (*Ita.* and *Spa.*) Theorbo.

Tiorbista. (*Ita.*) A player on the theorbo.

Tiple. (*Spa.*) Treble; one who sings treble; a species of small guitar.

Tipping. A distinct articulation given to the tones of a flute by placing the end of the tongue on the roof of the mouth; tonguing.

Tirade. (*Fre.*) The filling of an interval by the intermediate diatonic notes.

Tiramantici. (*Ita.*) An organ bellows blower.

Tiranna. (*Spa.*) A Spanish national air.

Tirant. (*Fre.*) Strap of a drum.

Tirante. (*Spa.*) The brace of a drum; extended; drawn.

Tirasse. (*Fre.*) The mechanism by which the pedals of an organ act upon the keys, by pulling them down.

Tirata. (*Ita.*) A term formerly applied to

any number of notes of equal value or length, moving in conjoint degrees.

Tirata di Semiminime. (*Ita.*) A term applied to a passage in which many crotchets follow one another, moving upwards or downwards in conjoint degrees.

Tirata Legatura. (*Ita.*) A passage in which many notes of the same value follow one another, among which the last of one bar and the first of the next are tied.

Tira Tutto. (*Ita.*) A pedal or draw-stop in an organ, which, acting upon all the stops at once, enables the player to obtain the full power of the instrument.

Tire. (*Fre.*) Drawn—a term used in violin music to denote a down bow.

Tirelire. (*Fre.*) Carol.

Tirolese. (*Ita.*) A kind of dance.

Tirotear. (*Spa.*) To blow wind instruments.

Tiroteo. (*Spa.*) Blast or sound of a wind instrument.

Tirra-Lirra. A fanciful combination of sounds intended to imitate the note of a lark.

Titiritayna. (*Spa.*) A confused sound of flutes.

To. (*Grk.*) One of the four words used by the ancient Greeks in solfaging, answering to the note, or fourth sound of the tetrachord.

Tobend. (*Ger.*) Blusteringly; violently.

Tocador. (*Spa.*) A tuning key.

Tocando a Muerto. (*Spa.*) A requiem rung upon bells for a deceased pope or king.

Tocar la Retirada. (*Spa.*) To sound a retreat.

Toccata. An old form of composition for the organ or pianoforte, somewhat in the style of a fantasia, the peculiarity of which was that in its performance the hands of the player changed places with each other.

Toccatina. (*Ita.*) A short toccato.

Tocato. (*Ita.*) A term formerly used in the old trumpet music as the name of the lowest trumpet part, which, in the want of the kettle drums, must have supplied their place.

Toesin. (*Fre.*) The sounding of a bell for the purpose of an alarm.

Todesgesang. (*Ger.*) A dirge.

Todeslied. (*Ger.*) A funeral song.

Todtengeläute. (*Ger.*) The passing bell.

Todtenglockchen. (*Ger.*) Funeral bell.

Todtenlied. (*Ger.*) Funeral song or anthem; dirge.

Toeten. (*Dut.*) To play upon a horn.

Toet-Horn. (*Dut.*) A bugle-horn.

Toll. To sound or ring with strokes slowly and uniformly repeated.

Tolling. The act of sounding a church bell in a slow, monotonous manner.

Tolo. (*Wel.*) A loud sound.

Tombalch. (*Tur.*) A small drum used by the Turks.

Tombong Boorong. (*Hin.*) Bird song.

Tome. (*Fre.*) Volume.

Tompion. A plug used in the upper end of organ pipes.

Tom-Tom. (*Hin.*) A sort of drum used by the natives in the East Indies; a tam-tam.

Ton. (*Fre. and Ger.*) Tone; the interval of a major second; the pitch of any note; the key.

Tonabstand. (*Ger.*) Interval.

Tonachte. (*Ger.*) A quaver (18).

Tonada. (*Spa.*) A tune.

Tonadica. (*Spa.*) A short tune or song.

Tonal Harmony. The harmony of tones.

Tonart. (*Ger.*) Tone; key; mode.

Tonatillas. (*Spa.*) National Spanish airs, sung to a guitar accompaniment.

Tonansweichung. (*Ger.*) Modulation.

Ton Bas. (*Fre.*) Bass tone.

Ton, Deml. (*Fre.*) A semitone.

Ton de Voix. (*Fre.*) Tone of voice.

Tondichtungen. (*Ger.*) Tone poetry.

Tondo. (*Ita.*) Round or full, as regards tone.

Ton Doux. (*Fre.*) Soft, sweet tone.

Tone. A certain degree of distance or interval between two sounds; a property of sound; the particular quality of the sound of any voice or instrument.

Tone Art. A name given by the Germans to musical art.

Tone Artist. A practical musician.

Tone, Bell. A tone of voice of a remarkably clear, musical flow, possessed only by superior soprano voices.

Tone, Demi. An interval of half a note.

Tone Down. To cause to give a lower sound or tone; to soften the tone or expression.

Toned, High. An instrument having a high, full, strong sound.

Toned, Reedy. A voice or instrument the tone of which partakes of that of a reed.

Toned, Soft. Having a mellow, sweet sound, like the lowest tones of a flute.

Tone, Explosive. A tone produced by sounding a note suddenly and with great force, and as suddenly causing it to cease (109).

Tone, Flatted. A tone half a degree lower than its usual pitch.

Tone, Generating. The principal tone caused by the vibration of a stringed instrument when one tone is struck.

Tone Holes. The apertures at the sides of flutes and similar instruments for the variation and regulation of the tone.

Tone, Husky. A defect in the voice

caused by the insufficient closing of the lower vocal ligaments.

Toneless. Without tone; unmusical.

Tone Master. A composer of music.

Tone Measurer. A monochord; an instrument used by the Greeks for determining the relations of tones and intervals.

Tone, Minor. An interval between two sounds the ratio of which is nine to ten, resulting from the difference of the minor third to the fourth.

Tönen. (*Ger.*) To sound; to resound.

Tone, Nasal. A tone unduly affected by the nose.

Tone, Natural. A tone not affected by either a flat or a sharp.

Tönend. (*Ger.*) Sounding.

Tönen des Erz. (*Ger.*) Sounding brass.

Tone, Open. A tone produced on an open string.

Tone, Organ. One of the six dynamic tones, a tone that commenced, continued, and closed with a uniform degree of power (105).

Tone, Passing. A tone introduced between two others for the purpose of softening a distance or melodizing a passage, but which forms no essential part of the harmony.

Tone Piece. A name applied by the Germans to a musical composition.

Tone, Pressure. One of the six dynamic tones; a very sudden crescendo (107).

Tone, Quarter. A small interval, which, in the mathematical theory of music, is found to exist between D \sharp and E \flat , G \sharp and A \flat , &c.

Tones, Accessory. Those tones indistinctly heard in higher octaves as the principal tone passes away; harmonics.

Tones, Aliquot. Accessory tones or harmonics; tones heard indistinctly which are always produced with the principal tone at harmonic intervals above it.

Tones, Allied. Accessory tones; beittones.

Tones, Authentic. Authentic modes.

Tones, Chest. The most natural of the tones produced by the vocal organs; those employed in ordinary conversation; the lower tones of the voice.

Tone Science. Musical science.

Tones, Colored. Chromatics.

Tone Setter. A musical composer.

Tones, Gregorian. The chants used for the Psalms in the Roman Catholic service; the ancient modes or tones on which the Gregorian chants are based.

Tones, Head. The upper tones of the voice; tones produced by a greater or less contraction of the larynx.

Tones, Muffled. Tones produced on a guitar by pressing the fingers, or the palm of the hand, upon strings just played, after allowing them to vibrate their writ-

ten value; sounds that are damped or deadened.

Tones, Participating. Tones accessory to the tone designed.

Tones, Secondary. Tones introduced between the principal tones wherever large seconds occur, denoted by the addition to the letter, of the sign of a sharp or flat.

Tones, Setting. The art of composing music.

Tone, Soft. A tone of a slight degree of strength; silvery, flute-like.

Tones, Throaty. Tones produced by holding the back of the tongue too far backward in the mouth.

Tone, Whole. A large second; a tone.

Ton Faible. (*Fre.*) Under tone.

Tonfall. (*Ger.*) Cadence.

Tonfarbe. (*Ger.*) Character of tone.

Tonfolge. (*Ger.*) Diatonic scale; series of tones; chromatic scale.

Tonführung. (*Ger.*) Modulation.

Tongue. In the reed pipe of an organ, a thin, elastic slip of metal, somewhat bent, and placed near the reed.

Tonguing, Double. A mode of articulating quick notes, used by flutists.

Tonizæum. (*Grk.*) In ancient music, one of the divisions of the chromatic genus, in which the tetrachord rose by a hemitone and trihemitone.

Tonic. The key note of any composition; the first tone of the scale; that of the three kinds of the chromatic genus, which proceeded by two consecutive semitones and a minor third; the sound produced by a vocal string in a given degree of tension.

Tonica. (*Ita.* and *Ger.*) Tonic; key note; key tone.

Tonic Major. A major scale having the same key note as its relative minor.

Tonic Minor. A minor scale having the same key note as its relative major.

Tonic Note. The key note; the first note of any scale.

Tonic Pedal. A continued bass note on which chords foreign to its harmony are given.

Tonic Section. A section closing on the common chord of the tonic.

Tonic Sol Fa System. A system of instruction in vocal music the leading feature of which is the recognition of the absolute identity, so far as intervals are concerned, of all the major scales. It changes the symbol of the tonic, or key note, upwards or downwards, and compels all the other notes of the scale to follow suit.

Tonic, Sub. Under the tonic; the note a semitone below the key note.

Tonic Triad. A triad on the tonic, whether in major or minor.

Tonillo. (*Spa.*) A disagreeable monotonous tone.

- Tonique.** (*Fre.*) The tonic or key note of a piece.
- Tonkunde.** (*Ger.*) Science of sounds.
- Tonkundig.** (*Ger.*) Versed in music.
- Tonkunst.** (*Ger.*) Musical science.
- Tonkünstler.** (*Ger.*) A musician.
- Tonkünstlerlich.** (*Ger.*) Musical.
- Tonkunstschule.** (*Ger.*) School of music.
- Tonlehre.** (*Ger.*) Acoustics; tones.
- Tonleiter.** (*Ger.*) Diatonic scale; gamut.
- Tonloch.** (*Ger.*) Sound hole.
- Tonlos.** (*Ger.*) Toneless.
- Tonmass.** (*Ger.*) Measure; time.
- Tonmeisterinn.** (*Ger.*) A virtuoso.
- Tonmesser.** (*Ger.*) Monochord.
- Tono.** (*Spa.*) Tone.
- Tonorium.** (*Lat.*) A pitch pipe used by the ancient Romans to regulate the voices of orators, actors, and singers.
- Tonos.** (*Grk.*) Tone.
- Tonotechny.** The art of inserting brass points or pins on the cylinders of a hand organ.
- Ton Pathétique.** (*Fre.*) A plaintive or pathetic tone.
- Ton Percant.** (*Fre.*) Shrill tone.
- Ton Relatif.** (*Fre.*) Relative tone.
- Ton Relatif Mineur.** (*Fre.*) Relative minor key.
- Tonschluss.** (*Ger.*) A cadence.
- Tons de l'Eglise.** (*Fre.*) The church modes, or tones.
- Tonsetzer.** (*Ger.*) A composer.
- Tonsetzung.** (*Ger.*) Composition; composing.
- Tonsilbe.** (*Ger.*) Accented.
- Tonsinn.** (*Ger.*) Talent for music.
- Tonspiel.** (*Ger.*) Music; concert.
- Tonspieler.** (*Ger.*) A musician; a player.
- Tonstück.** (*Ger.*) A musical composition.
- Tonstufe.** (*Ger.*) A degree of the staff.
- Tonveränderung.** (*Ger.*) Modulation.
- Tonverhältnisse.** (*Ger.*) Rhythm.
- Tonwerk.** (*Ger.*) A musical composition.
- Tonwissenschaft.** (*Ger.*) The science of music.
- Tonzeichen.** (*Ger.*) Accent.
- Toon.** (*Dut.*) Tone.
- Toot.** To sound a horn, the tone being modified at the beginning and close, as if by uttering the sound of the letter *t*.
- Tooter.** One who blows upon a pipe or horn.
- Toph.** (*Heb.*) An instrument resembling the tambourine, used by the ancient Hebrews.
- Toque.** (*Spa.*) Ringing of bells.
- Toque a Muerto.** (*Spa.*) Passing bell.
- Torch Dance.** A dance of olden times, in which the dancers carried torches, accompanied by festal music.
- Torloroto.** (*Spa.*) A shepherd's pipe or flute.
- Torneo.** (*Spa.*) Dance in imitation of tournaments.
- Torrente.** (*Spa.*) A strong, coarse voice.
- Tosto.** (*Ita.*) Soon; quickly.
- Touch.** The resistance made to the fingers by the keys of an organ, pianoforte, or similar instrument; the style of striking or pressing the keys of an organ, pianoforte, or similar instrument.
- Touch, Demilegato.** A touch indicated by dots (74), and played by gently raising the hand, with a motion from the wrist, pressing the fingers upon the keys, and giving to each three fourths of the length of tone allowed by the time.
- Touch, Demi-Staccato.** The striking of the key forcibly, and sliding off of the fingers, giving to each note but one half the length of tone allowed by the time. The notes are marked with dots instead of dashes (76).
- Touch, Dotted.** A touch upon keyed instruments, which rigidly marks the distinction between the dotted or double dotted note and that which follows it.
- Touche.** (*Fre.*) An organ stop; piano key; the fret of a virginal; string of an instrument; tail-piece.
- Touche d'Orgue.** (*Fre.*) Key of an organ.
- Toucher.** (*Fre.*) To play upon an instrument.
- Toucher la Guitare.** (*Fre.*) To play upon a guitar.
- Touches.** (*Fre.*) The keys of a piano or organ.
- Toucheurs.** (*Fre.*) Players; performers; organists.
- Touch, Legato.** A sliding of the fingers on and off the keys, holding down each a short time after the next one is struck. It is indicated by a curved dash over or under the note (73).
- Touch, Light.** A term applied to a pianoforte, organ, or similar instrument, when the keys offer but slight resistance to the pressure of the fingers; a delicate fingering of piano keys.
- Touch, Natural.** An easy, unconstrained pressure of the keys, holding down each until the next is struck, and no longer.
- Touch Note.** A transient note of animation, written similar to an appoggiatura, but used to give force and strength to the note to which it is prefixed.
- Touch, Organ.** The manner of striking, or pressing the keys of an organ, holding each note to its full value of time; playing passages of single notes, as well as of chords, in such a smooth, legato style

that one note follows the other without any interruption of sound.

Touch, Piano. The manner of striking the keys of a pianoforte.

Touch, Staccato. A short and sudden touch with the ends of the fingers, giving to each note one fourth the length of tone allowed by the time.

Touquet. (*Fre.*) A term formerly given to the lowest trumpet part.

Tourne Bout. (*Fre.*) A musical instrument, similar to a flute.

Tout Ensemble. (*Fre.*) The whole together.

Tower Drums. Certain drums of great resonant power, taken by the Duke of Marlborough at the battle of Malplaquet, in 1709, and employed by Handel in the performance of his oratories, and at subsequent festivals and state ceremonials.

Town Pipers. Performers on the pipe, one of whom was formerly retained by most of the principal towns in Scotland to assist in the celebration of principal holidays, festivals, rejoicings, &c.

Toys. A word formerly applied to trifling airs, or dance tunes; a term applied by bird fanciers to the songs of good singing birds.

Tr. An abbreviation of *Trill*, *Trio*, *Transient*, and *Tremolo*.

Trabajar. (*Spa.*) A practical singer; one who performs in an opera.

Trabattere. (*Ita.*) To beat.

Trace. A link in an organ moved by the square, and moving a lever which actuates the sliders.

Trachea. (*Lat.*) The windpipe; the cartilaginous and membranous canal which begins at the root of the tongue and terminates in the lungs, receiving from them the air, the expulsion of which produces vocal sounds.

Tracker. A long link or slender strip of pine moved by the backfall, and moving a roller in an organ.

Tracto. (*Spa.*) Versicles sung at mass between the Epistle and the Gospel.

Tradolce. (*Ita.*) Very soft; sweet.

Tradotto. (*Ita.*) Transposed; arranged; accommodated — a term applied to a composition when made out from the original score in a new form, for the convenience of some particular instrument or instruments.

Tragedie en Musique. (*Fre.*) A serious or tragic opera.

Tragedy. A short, doleful, historical ballad; originally, a hymn sung in honor of Bacchus, by a chorus with dances, and the sacrifice of a goat.

Tragedy, Lyric. A tragedy accompanied by singing; tragic opera.

Traine. (*Fre.*) Connected; closely joined.

Trällern. (*Ger.*) To hum; to trill; to quaver.

Trait. (*Fre.*) A run or passage.

Traite. (*Fre.*) A treatise either on the practice or the theory of music.

Tramoya. (*Spa.*) Scene; operatic decoration.

Tranquillamente. (*Ita.*) Quietly; tranquilly.

Tranquillita, Con. (*Ita.*) With marked tranquillity.

Tranquillo. (*Ita.*) Tranquil.

Transcription. A fanciful arrangement, for the pianoforte, of a song or other composition, not originally designed for that instrument; a free translation of a vocal composition into an instrumental one; an adaptation.

Transient Chords. Those chords of whose harmony no account is intended to be taken, but which are introduced in order to form an harmonious transition between two chords.

Transient Grace. A species of shake produced by commencing with the half tone below the given note, quickly repeating both.

Transient Modulation. Passing modulation, such as leaves a key nearly as soon as it is entered upon.

Transient Notes. Passing notes; notes used to produce a pleasing transition from one to another.

Transient Shake. A grace formed by two or more notes preceding the principal note.

Transition. The softening of a disjunct interval, by the introduction of intermediate sounds; in harmony, the changing of the genus or mode, in a sensible but regular manner.

Transition, Chromatic. A transition in the diatonic genus, in which the bass moves so as to require in the parts the introduction of a minor semitone.

Transition, Discords of Irregular. Passing notes introduced on the strong part of a measure.

Transition, Discords of Regular. Passing notes introduced on the weak parts of a measure; after notes.

Transitus. (*Lat.*) Transition; mutation.

Transportar. (*Spa.*) To change the key; to transpose.

Transposed Key. A key in which the piece was not originally written.

Transposed Scale. A scale placed in some other situation, founded or based on some other tone than the tone c.

Transposing Piano. A piano so constructed as to effect transposition mechanically.

Transposition. A change made in a composition, by which the whole is removed into another key, higher or lower, as the compass of the voices, or instruments, require.

Transverse Ascending Line. A short, heavy line, placed transversely to

denote that the harmony is to be struck on a changing note.

Transverse Descending Line. A short, heavy line, placed transversely on the staff, to point out permitted hidden fifths, or octaves.

Transverse Flute. The German flute; the flauto traverso.

Transverse Stroke. A heavy stroke placed above a fundamental note, to indicate the intervals of changing notes, and also used for anticipation in an upper part.

Traquenard. (*Fre.*) A brisk sort of dance.

Trascinando. (*Ita.*) Tardy movements.

Traste. (*Spa.*) A fret.

Trasteado. (*Spa.*) A number of strings tied round the neck of a lute, or guitar.

Trasteante. (*Spa.*) An expert player on the guitar.

Trastear. (*Spa.*) To play well on the guitar; to place frets on the neck of a guitar.

Trattato. (*Ita.*) A treatise on music, in theory or practice.

Trauergesang. (*Ger.*) A doleful song; a funeral hymn, or dirge.

Trauerlaut. (*Ger.*) A mournful sound.

Trauermarsch. (*Ger.*) A funeral march.

Trauersinfonie. (*Ger.*) Mourning symphony; a dirge.

Trauerstimme. (*Ger.*) A sad, doleful voice.

Trauer-ton. (*Ger.*) A doleful tone.

Travally. The morning drum-beat.

Traversa. The German flute, so called because it is blown on its side.

Traversiere. (*Fre.*) The German flute.

Travestie. (*Ger.*) Parody.

Travestiren. (*Ger.*) To parody.

Trawangsa. (*Jav.*) An instrument of the Javanese, resembling a guitar.

Tre. (*Ita.*) Three.

Treadle, Harp. The pedal of a harp, by the use of which the tone of the instrument is elevated a small second.

Treb. An abbreviation of *Treble*.

Treble. The highest of the four parts in music; the soprano; the highest vocal part; that part which generally contains the melody; that part usually sung by women and boys, and played by acute instruments.

Treble Clef. The character used to determine the pitch and names of the highest of the parts of music (46).

Treble Clef, French. The G clef on the bottom line of the staff, formerly much used in French music, for the violin, flute, &c. (47).

Treble Clef Note. That note which in the treble staff is placed on the line with the clef.

Treble, Cornet. An old style of cornet,

consisting of a curvilinear tube about three feet in length, gradually increasing in diameter from the mouth-piece to the lower end.

Treble, First. The highest treble, or soprano.

Treble Forte Stop. A stop recently applied to melodeons, by means of which the treble part of the instrument may be increased in power, while the bass remains subdued.

Treble, Half. A mezzo soprano.

Treble Instruments. Instruments of high tone.

Treble, Second. Low soprano, or alto.

Treble Staff. A staff upon which the clef is placed.

Treble Voice. The highest species of the feminine voice.

Tre Corde. (*Ita.*) The loud or open pedal of a grand pianoforte.

Tree, Bell. A Turkish instrument, consisting of an upright piece of wood having branches, upon which small bells are fastened.

Trem. An abbreviation of *Tremolo*.

Tremando. (*Ita.*) A general shaking of the whole chord; in a tremulous manner (69).

Tremble. A quavering or shaking of the voice.

Tremblement. (*Fre.*) A trill or shake.

Trembler. (*Fre.*) To quaver; to make a shake.

Tremblotant. (*Fre.*) Trembling.

Trembloter. (*Fre.*) To tremble.

Tremendo. (*Ita.*) With an expression of horror.

Tremente. (*Ita.*) A word intimating that the notes are to be drawn out with a tremulous motion, in imitation of the beatings of an organ; tremolo.

Tremolando. (*Ita.*) In a tremulous style.

Tremolante. (*Ita.*) Quivering; quaking.

Tremolare. (*Ita.*) Tremulous.

Tremolo. (*Ita.*) A term implying the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion; in drum music, a roll (68).

Tremolosa. (*Ita.*) Tremulous.

Tremolo Stop. A mechanical contrivance, by means of which a fine, tremulous effect is given to the tones of an organ or melodeon.

Tremulo. (*Ita.*) A tremulous or rolling beat of a drum.

Trenchmore. An old dance.

Trenise. (*Fre.*) One of the five movements of the quadrille.

Trenodla. (*Ita.*) A funeral song.

Trental. An elegy, requiem, or dirge.

Trescherella. (*Ita.*) A little rustic dance.

Trescone. (*Ita.*) A rigadon; a jumping dance.

Tres Fort. (*Fre.*) Very loud.

Tres Lentement. (*Fre.*) Very slow; a movement between grave and largo.

Tres Piano. (*Fre.*) Very soft.

Tres Vite et Impetueux. (*Fre.*) Very quick and impetuous.

Tre Volte. (*Ita.*) Three times.

Tria. (*Lat.*) Three; trio.

Triad. The common chord, consisting of a note sounded together with its third and fifth, with or without the octave.

Triad, Altered. The diatonic dissonant triad with its third flattened or sharpened.

Triad, Diminished. The triad upon the seventh degree of the major scale, and upon the second and seventh degrees of the minor scale; false triad.

Tria Deficiens. (*Lat.*) An imperfect triad; the chord of the third, fifth, and eighth, taken on the seventh of the key, and consisting of two minor thirds.

Triade Semiditonica. (*Lat.*) A common chord, comprising two small thirds.

Triad, Extreme. A triad consisting of a fundamental tone, a major third, and an extreme fifth.

Triad, False. The diminished triad has been thus named on account of its having a so-called false fifth.

Triad, Flat. An arithmetical division of the fifth of the harmonic triad, in which the lesser third is lowest.

Triad, Harmonic. A compound of three radical sounds, consisting of a fundamental note, its third and its fifth.

Triad, Imperfect. The chord of the third, fifth, and eighth, taken on the seventh of the key, consisting of two minor thirds.

Triad, Major. A union of any sound with its major third and its perfect fifth.

Triad, Minor. A union of any sound with its minor third and perfect fifth.

Triad, Natural. The harmonic division of the fifth into two thirds, of which the greater third is lowest.

Triad of the Dominant. A triad on the dominant or major fifth.

Triad of the Welsh Bards. Versified histories, in which the facts stated are grouped by threes.

Triad, Perfect. The harmonic division of the fifth into two thirds, of which the greater third is lowest.

Triads, Anomalous. Altered triads.

Triad, Superfluous. The triad upon the third degree of the minor scale.

Triad, Tonic. A triad on the tonic, in major or minor.

Tria Harmonica. (*Lat.*) The harmonic triad; a compound of three radical sounds, consisting of a fundamental note, its third and its fifth; a triad, or common chord.

Triangle. An instrument consisting of a

small, three-sided steel frame, played by being struck with a rod.

Triangolo. (*Ita.*) A triangle.

Triangular Harp. An instrument supposed to have been of Phrygian invention, resembling the Theban harp.

Triangulo. (*Spa.*) A triangle.

Triangulum. (*Lat.*) A stringed instrument of a triangular shape, played upon with a plectrum, invented by the Assyrians.

Triangulus. (*Lat.*) A triangle.

Trias, Harmonica. (*Lat.*) The harmonical triad.

Tribon. (*Spa.*) A triangular musical instrument.

Tribrach. (*Grk.*) A musical foot composed of three successive short notes, equal among themselves, but may be any short notes whatever; a poetic foot of three short syllables, as *Mēlus*.

Tribrachio. (*Spa.*) Foot of Latin verse, consisting of three short syllables.

Tribunal. (*Fre.*) A gallery or eminence in a church, or other place, in which musical performers are located at a concert.

Tribune d'Orgue. (*Fre.*) An organ loft.

Tricche Tracche. (*Ita.*) Words imitative of creaking sounds.

Trichord. An instrument, or lyre, with three strings.

Trichordis. (*Lat.*) Three-stringed.

Trichordos. (*Grk.*) A name originally given to the lyre, when, according to Diodorus, it had but three strings.

Tricinium. (*Grk.*) A composition in three parts.

Tricotets. (*Fre.*) A Cheshire round; a dance.

Tri-Diapason. (*Grk.*) A triple octave, or twenty-second.

Trigon. (*Grk.*) A three-stringed instrument, resembling the lyre of the ancient Greeks.

Trigonon. (*Grk.*) A musical instrument of the ancients, resembling a lyre; the trigon.

Trigonum. (*Lat.*) The triangular harp, an ancient instrument of Phrygian invention; the trigon.

Trihemitone. (*Grk.*) An interval consisting of three half tones; a minor third.

Trihemituono. (*Ita.*) A minor third.

Trill. A shake; an embellishment consisting of the alternate reiteration of two notes, comprehending an interval not greater than one whole tone, nor less than a semitone (88).

Trilla. (*Swe.*) A trill (88).

Trillando. (*Ita.*) A succession of shakes on different notes; trilling.

Trillare. (*Ita.*) To trill; to shake.

- Trill Chain.** A succession of trills on different tones.
- Trill, Double.** A trill consisting of two simultaneous voices (90).
- Trille.** (*Fre.*) A shake; a trill (86).
- Trillen.** (*Dut.*) To quaver; to trill.
- Triller.** (*Ger.*) A shake; a trill (86).
- Trillerkette.** (*Ger.*) A chain of shakes; quavering.
- Trillerlauf.** (*Ger.*) Trilling.
- Trillern.** (*Ger.*) To trill; to shake; to quaver.
- Trilletta.** (*Ita.*) A short or passing shake; a little trill.
- Trillette.** (*Fre.*) A short trill or shake.
- Trill, Imperfect.** A rapid alternation of two adjacent notes, without a turn at the close.
- Trillo.** (*Ita.*) A shake; a trill; on a drum, and similar instruments, a roll (86).
- Trillo, Mezzo.** (*Ita.*) A sixteenth note (19).
- Trillos.** (*Ita.*) Trills; shakes (88).
- Trill, Perfect.** A quick alternation of two notes, that over which is the sign, and the one above it, ending with a turn.
- Trimeres.** (*Grk.*) A nome, or air, of the ancient Greeks, executed in three consecutive modes, namely, the Phrygian, the Doric, and the Lydian.
- Trimeters.** Lyrical verses of three measures, forming an iambic of six feet.
- Trimmings, Violin.** The strugs, bridge, pegs, nuts, &c., of a violin.
- Trimpello.** (*Ita.*) A confused sound; low sound.
- Trinado.** (*Spa.*) A trill; a shake; a tremulous sound.
- Trinar.** (*Spa.*) To trill; to quaver.
- Trinkesang.** (*Ger.*) A drinking song; glee or chorus.
- Trinkled.** (*Ger.*) A bacchanalian song.
- Trino.** (*Spa.*) A trill (88).
- Trinthorn.** A wind instrument; a horn.
- Trio.** (*Ita.*) A piece for three voices, or instruments; a composition in three single parts; a second movement to a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.
- Triola.** A triplet (65).
- Triole.** A triplet (65).
- Triolen.** (*Ger.*) Triplets (65).
- Triolet.** (*Fre.*) A triplet; in poetry, a stanza of eight lines, in which the first line is repeated three times.
- Triumphant.** (*Fre.*) Triumphantly.
- Trionfante.** (*Ita.*) Victoriously.
- Tripartite.** (*Lat.*) Scores in three parts.
- Triphonic.** Composed of three voices.
- Tripla.** (*Ita.*) Triple time.
- Triple.** Threefold; treble.
- Triple Counterpoint.** Counterpoint in three parts, all of which are invertible.
- Triple Croche.** (*Fre.*) A demisemi-quaver (20).
- Triple Dotted Note.** A note whose length is increased seven eighths of its original value by three dots placed after it (33).
- Triple Dotted Rest.** A rest whose value is increased seven eighths by three dots placed after it (41).
- Triple Grandsire.** The ringing of 5040 changes upon seven bells.
- Triple Octave.** The tri-diapason of the Greeks; a twenty-second.
- Triple Progression.** An expression in old music, implying a series of fifths.
- Triple Stroke.** Three strokes, or dashes, over or under a semibreve, or through the stem of a minim, or crotchet, implying that such note must be divided into as many demisemiquavers as are equivalent to it in duration.
- Triple Suspension.** A suspension formed by suspending a dominant, or diminished seventh, on the tonic mediant, or dominant of the key.
- Triplet.** Three notes sung or played in the time of two; a group of three notes arising from the division of a note into three equal parts of the next inferior duration (65); in poetry, three verses, or lines, rhyming together.
- Triplet, Double.** A sextole (66).
- Triple Time.** A time in which each bar contains three measures of equal parts, the first two of which are indicated by a downward beat, the third by an upward.
- Triple Time, Compound.** A time containing nine quarter or eighth notes in a measure.
- Triple Times.** Those times having an odd number of parts in a bar.
- Triple Time, Simple.** A time comprising, in each bar, a dotted semibreve, dotted minim, or dotted crotchet.
- Triplce.** (*Ita.*) Triple; treble; threefold.
- Triplum.** Former name of the treble, or highest part.
- Tripodian.** (*Grk.*) An ancient stringed instrument, of difficult performance.
- Tripping.** A light kind of dance.
- Trisagio.** (*Spa.*) A trisagion.
- Trisagion.** (*Grk.*) A hymn in which the word *holy* is repeated three times in succession.
- Trisagium.** (*Lat.*) A hymn; trisagion.
- Trite.** (*Grk.*) A term signifying three, or third.
- Trite-Diezeugmenon.** (*Grk.*) The third string of the diezeugmenon, or fourth tetrachord of the ancients, reckon-

ing from the top, the sound of which corresponded with our C above the bass clef.

Trite-Hyperbolæon. (*Grk.*) The third string of the ancient hyperbolæon, or fifth tetrachord, answering to our G on the second line in the treble.

Trite-Synemmenon. (*Grk.*) The third string, reckoning from the top of the third, or synemmenon, tetrachord; corresponding with our B flat above the fifth line in the bass.

Trito-Dactylo-Gymnast. An instrument designed to render the third finger equal in power and pliancy to the others in piano playing.

Triton. (*Lat.*) Of the third rank; a term given by old writers to the fifth and sixth modes or tones of their plain song.

Triton Avis. (*Lat.*) The name of a West Indian bird, remarkable for its musical powers, having three distinct notes (its tonic, or lower note, and the twelfth and seventeenth of that note), and capable of sounding them all at the same time.

Tritone. (*Ita.*) A superfluous or augmented fourth; a false concord, or dissonant interval, consisting of three tones, or two tones and two semitones.

Tritono. (*Ita.*) A superfluous fourth; a tritone.

Tritonus. (*Lat.*) An augmented fourth; a tritone.

Tritos. (*Grk.*) Third; the Æolian mode of the ancients.

Triumphant Music. Songs and instrumental pieces composed or performed for the celebration of victories.

Triumphirend. (*Ger.*) Triumphant.

Triumphlied. (*Ger.*) Song of triumph.

Trivagium. A hymn of the early Christians, likewise called the cherubical hymn.

Trochäisch. (*Ger.*) Trochaic.

Trochäus. (*Ger.*) Trochee.

Trochee. (*Lat.*) A musical foot, composed of one long and one short note, or of an accented and an unaccented note; in poetry, a foot of two syllables, the first long, the second short.

Troll. To sing in the style of a catch.

Trom. (*Dut.*) A drum.

Tromba. (*Ita.*) A trumpet.

Trombaccelloide. A B flat ophicleide.

Tromba di Basso. (*Ita.*) The bass trumpet.

Tromba Marina. (*Ita.*) The trumpet marine, a species of monochord.

Tromba Prima. (*Ita.*) First trumpet.

Trombare. (*Ita.*) To sound the trumpet.

Tromba Seconda. (*Ita.*) Second trumpet.

Tromba Terza. (*Ita.*) Third trumpet.

Trombe Sordo. (*Ita.*) Trumpets having dampers.

Trombe sul Palco. (*Ita.*) The trumpets on the stage.

Trombetta. (*Ita.*) A small trumpet.

Trombettino. (*Ita.*) A trumpeter.

Trombone. (*Ita.*) A very powerful and sonorous instrument of the trumpet kind, but much larger, and with a sliding tube, commanding every semitone throughout its whole compass.

Trombone, Alto. A trombone having a compass from the small c, or e, to the one-lined a, or two-lined c, and noted in the alto clef.

Trombone, Bass. A trombone with a compass from the great C to the one-lined c, and noted in the F clef.

Trombone Choir. A quartet of musicians instituted among the Moravians, whose duty it is to announce from the steeple of the village church the death of individual members, and take a part in funeral solemnities.

Trombone, Tenor. A trombone having a compass from the small c to the one-lined g, and noted in the tenor clef.

Tromboni. (*Ita.*) Trombones.

Trombonne. (*Fre.*) Trombone.

Trombono. (*Ita.*) A trombone.

Trombono Piccolo. (*Ita.*) A small sackbut.

Tromlo. (*Ita.*) Trumpet.

Tromme. (*Dan.*) A drum.

Trommel. (*Ger.* and *Dan.*) Drum; the great drum.

Trommelbass. (*Ger.*) A monotonous bass.

Trommelboden. (*Ger.*) Bottom of a drum.

Trommeler. (*Ger.*) A drummer; a careless player on the pianoforte.

Trommelgetös. (*Ger.*) Sound of the drum.

Trommelkasten. (*Ger.*) Drum barrel.

Trommelleine. (*Ger.*) Drum cord.

Trommelrahmen. (*Ger.*) Tambour.

Trommel Rühren. (*Ger.*) To beat a drum.

Trommelschlag. (*Ger.*) Beat of drum; drum roll.

Trommelschlägel. (*Ger.*) Drumstick.

Trommelschläger. (*Ger.*) A drummer.

Trommelschnur. (*Ger.*) Drum string.

Trommelschraube. (*Ger.*) Drum screw.

Trommelstück. (*Ger.*) A tambourine; a tabor.

Trompa. (*Spa.* and *Gae.*) A trumpet.

Trompaid. (*Gae.*) A trumpet.

Trompe. (*Fre.*) A jewsharp.

Trompe. (*Ger.*) Trumpet.

Trompe de Bearn. (*Fre.*) The jewsharp.

Tromperie. (*Fre.*) A term given to a

cadence, when, having done everything proper for its ending, a mark of silence is substituted for the final, which the ear naturally expects.

Trompet. (*Dut., Dan., and Swe.*) A trumpet.

Trompeta. (*Spa.*) A small trumpet.

Trompetchen. (*Ger.*) A trumpet.

Trompette. (*Ger.*) Trumpet.

Trompetear. (*Spa.*) To sound a trumpet.

Trompeten. (*Ger.*) To play upon the trumpet.

Trompetenblaser. (*Ger.*) A trumpeter.

Trompetenpfeife. (*Ger.*) Trumpet stop.

Trompetenröhre. (*Ger.*) Tube of a trumpet.

Trompetenruf. (*Ger.*) Trumpet call.

Trompetenschall. (*Ger.*) Sound of the trumpet.

Trompetenschmettern. (*Ger.*) The sounding of trumpets.

Trompetenstoss. (*Ger.*) A trumpet blast.

Trompetenstück. (*Ger.*) A piece of music for a trumpet.

Trompetenton. (*Ger.*) A trumpet tone.

Trompetenzug. (*Ger.*) In an organ, a trumpet stop.

Trompeter. (*Fre. and Ger.*) A trumpeter.

Trompeteria. (*Spa.*) Pipes of an organ.

Trompetermarsch. (*Ger.*) Trumpet march.

Trompetilla. (*Spa.*) A small trumpet.

Trompetlein. (*Ger.*) Trumpet.

Trompett. (*Arm.*) A trumpet.

Trompette. (*Fre.*) Trumpet.

Trompette Harmonieuse. (*Fre.*) A sackbut.

Trompette Parlante. (*Fre.*) A speaking trumpet.

Trompill. (*Cel.*) Trumpet.

Tronco. (*Ita.*) An intimation that the sounds are to be cut short, or ended before their natural termination.

Tronco per Grazia. (*Ita.*) A term indicating that the voices, as well as the instruments, are not to draw out the sound to its natural length.

Troop. A quick march; a company of musicians.

Troparius. (*Grk.*) A hymn of the Greek church on the divinity of Christ.

Troper. A book formerly used in the church, containing the chants.

Tropes. (*Grk.*) Chants sung during passion week in the Greek church.

Troppo. (*Ita.*) Too much.

Troppo Caricata. (*Ita.*) A term applied to an air when overburdened with accompaniments.

Troqueo. (*Spa.*) A trochee.

Trostlied. (*Ger.*) A consoling song or hymn.

Troubadours. Early poet-musicians, or minstrels, of Provence; itinerant bards.

Troupe, Opera. A company of persons associated together for the purpose of giving operatic performances, usually travelling from place to place.

Trouveres. (*Fre.*) Ancient melodists.

Trovatore. (*Ita.*) A minstrel.

Trugschluss. (*Ger.*) A deceptive cadence; interrupted cadence; an unusual and unexpected resolution of a discord.

Trumma. (*Swe.*) A drum.

Trum Marsch. (*Swe.*) A drum march.

Trummscheit. (*Ger.*) A rude, musical instrument, with one or more chords.

Trump. A trumpet; to blow a trumpet.

Trumpet. The loudest of all portable wind instruments, and consisting of a folded metallic tube, used chiefly in martial and orchestral music.

Trumpet, Alarm. The trumpet that in war sounds the charge.

Trumpet Aria. An air for a trumpet.

Trumpet Call. The sounding of a trumpet in military or other service, for the purpose of calling those within hearing.

Trumpet, Crooked. An ancient instrument made of the horns of animals; the crooked horn.

Trumpeter. One who sounds or plays a trumpet.

Trumpet, Harmonical. An instrument, the sounds of which imitate those of a trumpet, differing from that instrument only in being longer and having more branches; the sackbut.

Trumpet Major. The leader of the trumpeters in military service.

Trumpet, Marine. A kind of monochord, formerly in use, consisting of three tables, forming a triangular body. It had a narrow neck, with one thick string mounted on a bridge, and was struck with a bow by the right hand, while the thumb of the left was pressed on the string, so as to produce the harmonic sounds.

Trumpet Notes. Notes within the compass of the trumpet.

Trumpet of the Jubilee. A wind instrument of the ancient Hebrews; the tuba.

Trumpet, Reed. An instrument consisting of a trumpet, within which were enclosed thirty-six brass-reeded pipes, arranged in a circle, so that in turning the circle each pipe could, in turn, be brought between the mouth-piece and the bell of the instrument.

Trumpet, Sea. A marine trumpet, formerly much used at sea; a trumpet marine; a tromba marina.

Trumpet, Silver. A straight trumpet of the ancient Hebrews, a cubit long, with a bell-shaped mouth.

Trumpet Stop. A stop in an organ having a tone similar to that of a trumpet.

Trumpet Stop, Octave. A stop in an organ sounding an octave higher than the trumpet stop.

Trumpet, Straight. An ancient instrument employed by the Hebrew priests in their daily service, and on extraordinary secular occasions.

Trumpet, Thigh Bone. A trumpet used in sacred worship among the Himalayan mountains, formed of a human thigh bone, perforated through both condyles.

Trumpet, Valve. A trumpet the tones of which are changed by the use of valves.

Truncated Shake. A grace formed by two or more notes preceding the principal note.

Trunk, Wind. A passage through which the air is carried from the bellows of an organ to its wind chest.

T. S. The initials of *Tasto Solo*.

Tseltsel. (*Heb.*) An ancient instrument, consisting of broad and large plates of brass of a convex form, like cymbals.

Tseltselim. (*Heb.*) Instruments similar to cymbals.

Tuba. (*Lat.*) A trumpet; the sax tuba.

Tuba Communis. (*Lat.*) An instrument of the trumpet kind, in use among the ancients.

Tuba Ductilis. (*Lat.*) An ancient trumpet of a crooked form.

Tubare. (*Ita.*) To blow the trumpet.

Tuba Stentoronica. (*Ita.*) Name first applied to the speaking trumpet; the stentorophonic tube.

Tubatore. (*Ita.*) A trumpeter.

Tubby. Wanting elasticity of sound; without free vibration.

Tube, Stentorophonic. An ancient speaking trumpet, so called from Stentor, the herald alluded to by Homer.

Tubicen. (*Lat.*) A trumpeter; one who plays on a trumpet.

Tubicinate. To sound a trumpet.

Tubular Instruments. Instruments formed of tubes, straight or curved, of wood or metal.

Tucket. A flourish on a trumpet.

Tucket Sonance. The sound of the tucket.

Tudel. (*Spa.*) A metal pipe with a reed put into a bassoon.

Tul-udhyay. (*Hin.*) The third of the seven divisions of Hindoostanee music, describing the measures, with the manner of beating time.

Tum-Tum. An African drum.

Tumultuoso. (*Ita.*) Excited; stormy.

Tunable. A term applied to all pipes, strings, and other sonorous bodies, which, from the equal density of their parts, are capable of being perfectly tuned.

Tunableness. Harmony.

Tune. A piece of music; a succession of measured sounds, at once agreeable to the ear, and possessing a distinct and striking character; to put into a proper musical state; to bring into harmony; being in a condition to give a proper sound.

Tune, Ballad. The common song, or air of a ballad.

Tuned. Put in tune.

Tuneful. A term applied to sounds melodious either in their tone or by their succession, but more especially the former.

Tuneless. Discordant; sounds out of tune, or unmelodious in their succession; false strings, false pipes, &c.

Tune, Psalm. A melody suited to religious worship; devotional music.

Tuner. One whose occupation is to put musical instruments in tune, or to rectify their false sounds.

Tunes, Act. Melodies performed between the acts of a play.

Tunes, Border. Melodies composed in the English counties bordering on Scotland.

Tunes, Irish. Melodies of Irish origin, distinguished by wildness, sweetness, and pathos.

Tunes, Play-house. A general name for all theatrical tunes in the seventeenth century.

Tunes, Welsh. Melodies of the ancient Cambrians.

Tuning. Putting in tune; rendering the tones of an instrument accordant.

Tuning Fork. A small steel instrument, having two prongs, which, upon being struck, gives a certain fixed tone, used for tuning instruments, and for ascertaining or indicating the pitch of tunes.

Tuning Fork, Chromatic. A tuning fork so constructed as to sound all the tones and semitones of the octave.

Tuning Hammer. An instrument used by tuners in tightening or loosening the strings of the harp or piano, while tuning those instruments.

Tuning, Intermediate. A method of tuning, in which each key yields a portion of its ideal purity for the common good of the others, and therefore holds a middle position between the enharmonically different tones.

Tuning Key. A tuning hammer.

Tuning Pins. Wrist pins; those pins about which the strings of a piano are wound, and by the turning of which the instrument is tuned.

Tuning Slide. An English instrument for pitching the key note, producing thirteen semitones—from C to C.

Tuoni Ecclesiastici. (*Ita.*) The ecclesiastical modes or tones.

Tuono. (*Ita.*) Tone.

Tuono, Mezzo. (*Ita.*) A semitone.

Tuorbe (*Fre.*) A theorbo.

Tuppah. (*Hin.*) The dance and its music used in the procession of the car of Juggernaut.

Turbo. (*Grk.*) A sea shell anciently employed as a trumpet.

Turca. (*Ita.*) Turkish.

Turca Alla. (*Ita.*) In the Turkish style.

Turdion. (*Spa.*) An ancient Spanish dance.

Turn. An embellishment formed of appoggiatures, consisting of the note on which the turn is made, the note above, and the semitone below it (79).

Turn, Back. A turn commencing on the semitone below the note on which the turn is made.

Turn, Common. A turn commencing on the note above the note on which the turn is made (79).

Turn, Direct. A turn expressed by the usual sign over a note, and formed of the note above that over which the sign is written, then the principal note and the note below it, closing with the principal note (80).

Turned Shake, Open. An open, plain shake, closing with a turn.

Turn, Full. A turn consisting of four notes, immediately after that upon which the turn is made (81).

Turn, Inverted. An embellishment formed by prefixing three notes to a principal note (82).

Tusch. (*Ger.*) A flourish of trumpets and kettle drums.

Tute. (*Ger.*) A cornet.

Tuten. (*Ger.*) To blow the cornet.

Tuter. (*Ger.*) A cornet player; a cowherd blowing his horn.

Tuthorn. (*Ger.*) The horn of a cowherd.

Tutrice, Musica. (*Ita.*) A female teacher of music.

Tutta. (*Ita.*) All.

Tutta Forza. (*Ita.*) With the utmost vehemence; as loud as possible.

Tutte. (*Ita.*) All.

Tutte Corde. (*Ita.*) Upon all the strings; sometimes, in music for the piano, implying that the pedal which shifts the movement must no longer be pressed down.

Tutti. (*Ita.*) All; the entrance of all the instruments, before or after the solo.

Tutti i Bassi. (*Ita.*) All the basses.

Tutti Unisoni. (*Ita.*) The parts in unison; the grand chorus.

Tutto. (*Ita.*) All.

Tyau. (*Fre.*) An organ pipe.

Twang. A series of sharp, quick, disconnected sounds.

Twelfth. An interval of twelve diatonic degrees.

Twelfth Stop. An organ stop, made of metal, and tuned twelve notes above the diapason.

Twelfth Stop, Octave. A stop of an organ sounding an octave higher than the twelfth stop.

Twelve Eighth Measure. A measure containing twelve eighth notes, or their equivalent, marked $\frac{12}{8}$.

Twelve In. A peal upon twelve bells.

Twelves and Elevens Metre. A metre designated thus, 12s & 11s, consisting of a stanza of four lines in anapestic measure, the syllables of each being in number and order as follows: 12, 11, 12, 11.

Twelves, Eleven, and Eight Metre. A metre designated thus, 12s, 11, & 8, consisting of a stanza of four lines in anapestic measure, the syllables of each being in number and order as follows: 12, 11, 12, 8.

Twelves Metre. A metre designated thus, 12s, consisting of a stanza of four lines in anapestic measure, each line containing twelve syllables.

Twitter. A succession of small, tremulous tones; the playful song or notes of a bird.

Two Eighth Measure. A measure having the amount of two eighth notes, marked $\frac{2}{8}$.

Twofold Measure. A measure divided into two equal parts.

Two Half Measure. A measure containing the value of two half notes, and marked either $\frac{2}{2}$, 2, or C.

Two Quarter Measure. A measure containing two quarter notes, or smaller notes sufficient to amount to two quarters, marked $\frac{2}{4}$.

Two Semibreve Rest. A double note rest (26).

Two Voiced. A composition for two voices; a composition in two parts.

Tye. A tie.

Tymbal. A species of kettle drum.

Tympani. (*Ita.*) Kettle drums.

Tympanize. To act the part of a drummer.

Tympanizing. The stretching of a drum head, or the skin of a timbrel or banjo.

Tympano. (*Ita.*) Kettle drum.

Tympanon. (*Fre.*) Dulcimer.

Tympanum. (*Lat.*) A musical instrument of the ancients, similar to a tambourine.

Type, Music. Notes of music cast in metal, or cut in wood, for the purpose of printing.

Tyro. One just commencing musical practice.

Tyrolienne. (*Fre.*) A dance peculiar to the inhabitants of the Tyrol.

U.

ÜBERMÄSSIGE. (*Ger.*) Augmented; superfluous in regard to intervals.

Übung. (*Ger.*) An exercise or study for any musical instrument.

Übungsstücke. (*Ger.*) Pieces for study; etudes.

U. C. The initials of *Una Corda*.

Udimento. (*Ita.*) The act of hearing.

Udito. (*Ita.*) The sense of hearing.

Uditore. (*Ita.*) An auditor; a hearer.

Ueber Etwas Abstand. (*Ger.*) To be dissonant; to jar; to grate.

Übungen. (*Ger.*) Exercises.

Übungen im Anschlage der Finger der Linken Hand. (*Ger.*) Exercises for the fingers of the left hand alone.

Übungen im Anschlage der Finger der Rechten Hand. (*Ger.*) Exercises for the fingers of the right hand alone.

Übungen im Zusammenspielen der Beiden Hände. (*Ger.*) Exercises for both hands together.

Übung in Achtein. (*Ger.*) Exercises in quavers.

Übungen in Doppelgriffen. (*Ger.*) Exercises in double notes.

Übung zum Unter- und Ueber-setzen. (*Ger.*) To pass the thumb under the fingers and the fingers over the thumb.

Ugab. (*Heb.*) An organ.

Uguale. (*Ita.*) Equal; just time.

Ugualmente. (*Ita.*) Equally.

Ulapunee. (*Hin.*) The fourth of the Srootis into which the fifth note of the Hindoo scale is divided.

Ullaloo. One of the ancient forms of lamentation, sung or chanted by the Irish over the dead.

Ultra Florid Music. Several notes rapidly sung to a syllable.

Umkehrung. (*Ger.*) Inversion, in speaking of chords.

Umschreibung. (*Ger.*) Circumscription; limitation.

Una. A little; one.

Una Altera Volta. (*Ita.*) Play it over again.

Unaccented. A term applied to those parts of a measure which have no accent.

Unaccompanied. A song or other vocal composition performed without instrumental accompaniment.

Unaccordant. Inharmonic.

Unacknowledged Note. A note which is passing, skipping, and foreign to the chord in which it occurs.

Una Corda. (*Ita.*) A term denoting that a passage is to be played upon one string.

Un Amateur Instruit. (*Fre.*) An instructed amateur.

Un Buffo. (*Ita.*) A comic character in an opera.

Unca. (*Lat.*) The old name for a quaver (18).

Un Canto Splanato. (*Ita.*) A vocal composition, the notes of which are peculiarly distinct from one another.

Unchanted. A portion of a musical composition to be sung, not chanted.

Und. (*Ger.*) And.

Undecima. (*Lat.*) The eleventh.

Under Board. The board which closes in the tops of the grooves of an organ, and in which as many holes are bored over each groove as there are stops on the sound board.

Under Part. The subordinate part.

Under Song. The burden or accompaniment of a song; a chorus.

Under Voice. The singer who performs the bass.

Undulation. A successive rising and falling of tones, in a manner resembling the motion of waves.

Undulazione. (*Ita.*) Undulation; a waving motion.

Unequal Counterpoint. Compositions in notes of unequal duration.

Unequal Temperament. A species of temperament in which one or more keys are brought nearer to the ideal purity, while others are removed so much the farther from it.

Unessential Notes. Notes which form no part of the harmony.

Une Suite de Pieces. (*Fre.*) A series of lessons.

Ungerade Taktart. (*Ger.*) Triple time.

Ungestüm. (*Ger.*) Impetuous.

Ungezwungen. (*Ger.*) Easy; natural.

Unharmonious. Without harmony; discordant.

Unharmonischer Querstand. (*Ger.*) A false relation.

Unis. An abbreviation of *Unison*.

Unison. That consonance, or coincidence of chords, proceeding from an equality in the number of vibrations made in a given time by two sonorous bodies; the union of two sounds so directly similar to each other, in respect of acuteness, or gravity, that the ear perceives no difference, but receives them as one; a single, unvaried tone.

Unisonance. The equality of the number

- of vibrations of sonorous bodies in two equal times.
- Unisonancia.** (*Spa.*) Uniformity of sound.
- Unisonant.** A term applied to those sounds which are of the same degree of acuteness or gravity.
- Unison, Augmented.** A minor semitone.
- Unisoni.** (*Ita.*) A term implying that two, three, or more parts are to play in unison with each other, or, if this be not practicable, at least in octaves.
- Unisoni Suoni.** (*Ita.*) Unisons.
- Unisone.** (*Ita.* and *Ger.*) A unison; with one voice.
- Unisonous.** Sounds having the same degree of acuteness.
- Unisonous Accompaniment.** An accompaniment in unison with the melody.
- Unite.** (*Fre.*) Unity.
- Unity.** A combination of parts so to constitute a whole, or a kind of symmetry of style and character.
- Univalvo.** (*Ita.*) Of one valve.
- Univocal.** A term formerly applied to octaves and their replicates.
- Unmeasured Recitatives.** Recitatives without definite measure.
- Unmelodious.** Wanting melody.
- Unmusical.** A word applicable to jarring, dissonant sounds; inharmonious; not capable of performing or of appreciating music.
- Un Peu.** (*Fre.*) A little.
- Un Peu Lent.** (*Fre.*) Rather slow.
- Un Peu Plus Vite qu'Andante.** (*Fre.*) A little quicker than andante.
- Un Peu Vite et Gai.** (*Fre.*) Pretty quick and gay.
- Un Poco.** (*Ita.*) A little.
- Un Poco Meno Allegro.** (*Ita.*) A little less gay.
- Un Poco Più Allegro.** (*Ita.*) A little more brisk.
- Un Poco Più Presto.** (*Ita.*) A little quicker.
- Un Poco Ritenuto.** (*Ita.*) Gradually slower.
- Un Recitativo Splanato.** (*Ita.*) A recitative having notes distinct from each other.
- Unsingbar.** (*Ger.*) Impossible to be sung.
- Unstrung.** Relaxed in tension; the condition of an instrument from which the strings have been taken.
- Unter.** (*Ger.*) Under; below.
- Unterbass.** (*Ger.*) Counter bass.
- Unterbrechung.** (*Ger.*) Interruption.
- Unterlasten.** (*Ger.*) The white keys.
- Un Terzo di Battuta.** (*Ita.*) A third part of the bar.
- Untönd.** (*Ger.*) Not sonorous; void of tone.
- Untunable.** Incapable of being tuned.
- Untune.** To put out of tune; to make discordant, or incapable of harmony.
- Untuned.** Not tuned; discordant; harsh.
- Up Beat.** The raising of the hand, or baton, in beating or marking time.
- Up Bow Sign.** A mark used in violin music, showing that the bow is to be carried up (127).
- Uppinge.** (*Grk.*) A song consecrated by the ancient Greeks to Diana.
- Upper Board.** That part of an organ placed directly over and parallel to the under board, perforated with holes corresponding with those in the under board and in which the feet of the pipes are placed.
- Upper Voice.** A designation applied to the person who sings the higher part.
- Upright Pianoforte.** A pianoforte, the strings of which are placed obliquely or vertically upward.
- Uranion.** An instrument in make similar to a harpsichord or pianoforte.
- Uriare.** (*Ger.*) A disagreeable drawling and howling.
- Uscir di Tuono.** (*Ita.*) To get out of tune.
- Usus.** (*Grk.*) One of the branches of the melopœia, comprising rules and directions for the proper formation of melodies.
- Ut.** (*Fre.*) A monosyllable used by the French to name and solfa the note C.
- Ut Mineur.** (*Fre.*) C minor.
- Ut Queant Laxis.** (*Lat.*) The commencing words of the hymn to St. John the Baptist, from which hymn Guido is said to have taken the syllables *ut, re, mi, fa, sol, la*, for his system of solmization.
- Utricularis Tibia.** (*Lat.*) The name given by the Romans to the bagpipe.

V.

V. THE initial of *Violin*.

Va. (*Ita.*) Go on; continue.

Vacillando. (*Ita.*) Wavering; fluctuating; vacillating.

Va con Spirito. (*Ita.*) Continue in a spirited style.

Va Crescendo. (*Ita.*) Continue to increase in loudness.

Vaganti Suoni. (*Ita.*) Movable sounds; the second and third sounds of every tetrachord in the ancient system.

Vago. (*Ita.*) With a vague expression.

Valeur. (*Fre.*) Value or length of notes in respect to time.

Valore. (*Ita.*) Value.

Valse. (*Fre.*) Waltz.

Valse a Deux Temps. (*Fre.*) A modern waltz, in which the dancers make two steps in each measure.

Value. Length of notes in respect to time.

Valve. A close lid or other contrivance designed to retard or modify the sound of an organ pipe or any wind instrument.

Valve Horn. A horn in which a portion of the tube is opened or closed by the use of valves, by which means a higher or lower pitch is obtained.

Valve Trumpets. Trumpets whose tones are varied by the use of valves.

V. and P. Violin and piano.

Var. An abbreviation of *Variation* and *Variationi*.

Vardiokr. (*Ice.*) A magical song; an incantation.

Vargell. One of the classes of the Mysteries, the subject of which was from the New Testament.

Variamento. (*Ita.*) In a free and varied manner; variations.

Variations. Ornamental repetitions, in which, while the original notes, harmony, and modulation are, or should be, so far preserved as to sustain the original subject, the passages are extended in flourishes or multiplied sounds, and a more brilliant execution is produced.

Variato (*Ita.*) Varied; changed; altered.

Variatione. (*Ita.*) Variation.

Variationi. (*Ita.*) Variations.

Varie. (*Fre.*) Varied; arranged with variations.

Vars. An abbreviation of *Variations*.

Vater Unser. (*Ger.*) Our Father.

Vaudevil. A vaudeville.

Vaudeville. (*Fre.*) A short, dramatic entertainment, interspersed with little airs; a rustic ballad or song.

Vaudevilliste. (*Fre.*) A ballad writer.

Vaudvil. A vaudeville.

Vc. An abbreviation of *Violoncello*.

Vedel. (*Dut.*) A fiddle.

Veemente. (*Ita.*) Vehement; forcible.

Veemenza, Con. (*Ita.*) With vehemence and force.

Velato. (*Ita.*) Veiled; indistinct.

Vellutato. (*Ita.*) Soft and smooth.

Veloe. (*Ita.*) In a rapid time; as quick as possible.

Velocemente. (*Ita.*) Quickly.

Velocissimo. (*Ita.*) With extreme rapidity.

Veloelta, Con. (*Ita.*) With velocity.

Veneziana, Alla. (*Ita.*) In the Venetian style.

Vepres. (*Fre.*) Vespers.

Ver. An abbreviation of *Verse*.

Veränderungen. (*Ger.*) Variations.

Verbindung. (*Ger.*) Combination.

Vergatterung. (*Ger.*) The assembly drum-beat.

Vergellen. (*Ger.*) Applied to a tone, to be lost by degrees; to gradually diminish.

Verger. The chief officer of a cathedral.

Vergette. (*Ita.*) The tail of a note.

Verghetta. (*Ita.*) The tail of a note.

Vergliedern. (*Ger.*) To articulate.

Verhallen. (*Ger.*) A gradual diminution of sound.

Verklingen. (*Ger.*) The fading or dying away of a sound.

Verlagsrecht. (*Ger.*) Copyright.

Verlöschend. (*Ger.*) Extinguishing.

Verminderte. (*Ger.*) Diminished, in speaking of intervals.

Verschen. (*Ger.*) A small verse.

Verse. A portion of an anthem or service intended to be performed by one singer to each part; an anthem beginning with verse; in poetry, a single line, in distinction from a *stanza*, which consists of two or more lines.

Verse, Acatalectic. A verse having the complete number of syllables, without defect or excess.

Verse, Adonic. A verse consisting of one long and two short and two long syllables.

Verse, Aleale. A form of verse employed by the poet Alcaeus, consisting of two dactyls and two trochees.

Verse, Alemanian. A verse consisting of six anapests or their equivalents, wanting the last two syllables.

- Verse, Alexandrian.** A form of verse consisting of twelve syllables, or twelve and thirteen alternately, first introduced in a poem entitled the *Alexandriad*.
- Verse, Anapestic.** A verse each metrical foot of which contains two short syllables and one long one.
- Verse and Chorus Anthem.** An anthem composed of verse and chorus, but commencing with chorus.
- Verse Anthem.** An anthem containing verse and chorus, but commencing with verse.
- Verse, Asclepiad.** A verse consisting of four feet, the first a spondee, the second a chorambus, and the last two dactyls.
- Verse, Asynartete.** A verse consisting of two members having different rhythms.
- Verse, Blank.** Verse without rhyme, particularly the heroic verse of five feet without rhyme.
- Verse, Brachycatalectic.** A verse wanting two syllables.
- Verse Bringen.** (*Ger.*) To versify.
- Verse, Catalectic.** Verse wanting a syllable at the end; terminating with an imperfect foot.
- Verse, Dactylic.** A verse ending with a dactyl instead of a spondee.
- Verse, Doggerel.** Low, burlesque verse; irregular verse.
- Verse, Elegiac.** A pentameter verse used in elegies.
- Verse, Epic.** Hexameter verse used in the epic poetry of the Greeks and Romans.
- Verse, Glyconic.** A species of Greek or Latin verse formed of a spondee, a chorambus, and a pyrrhic.
- Verse, Hendecasyllable.** A verse of eleven syllables.
- Verse, Heroic.** That in which acts of heroism are commemorated: in Greek and Latin, the hexameter; in Italian, German, and English, the iambic of ten syllables; in French, the iambic of twelve syllables.
- Verse, Hexameter.** A verse having six feet, of which the first four may be either dactyls or spondees, the fifth must be a dactyl, and the sixth a spondee.
- Verse, Hudibrastic.** Verse in the style of Hudibras; doggerel verse.
- Verse, Hypercatalectic.** A verse having one or more syllables too many at the end.
- Verse, Iambic.** A verse the metrical feet of which consist of a short syllable followed by a long one, or of an unaccented syllable followed by an accented one.
- Verse, Ionic.** A verse in Ionic metre—the greater Ionic consisting of a spondee and a pyrrhic, the smaller Ionic of a pyrrhic and a spondee.
- Verse, Leonine.** A verse the termination of which rhymes with the middle word.
- Verseln.** (*Ger.*) To rhyme; to scribble rhyme.
- Verse, Lyric.** Verse designed to be sung; among the ancients, verse sung with an accompaniment on the lyre.
- Verse Machen.** (*Ger.*) To make verses; a couplet; a strophe.
- Verse, Palindrome.** A palindromic verse.
- Verse, Palindromic.** A verse which is the same read backwards or forwards.
- Verse, Pyrrhician.** A verse each metrical foot of which is a pyrrhic, consisting of two short syllables.
- Verses, Acrostic.** Verses in which the first, or the first and last, letters of each spell some name, title, or motto.
- Verses, Amœbean.** Alternating verses; verses arranged in dialogue form.
- Verse, Sapphic.** In poetry, a measure of eleven syllables in five feet, of which the first, fourth, and fifth are trochees, the second a spondee, and the third a dactyl.
- Verses, Cento.** Verses formed by uniting passages from different poems.
- Verse, Serpentine.** A verse commencing and closing with the same word.
- Verse Service.** A service in which verses are introduced.
- Verses, Paracrostic.** Verses of which the first contains, in order, all the letters which commence the remaining verses of the poem.
- Verses, Pentacrostic.** Verses so disposed as to have five acrostics of the same name in five divisions of each verse.
- Verse, Spondaic.** A verse formed of spondees, that is, of feet consisting of two long syllables.
- Verses, Triplet.** Three verses rhyming together.
- Verset.** A little verse.
- Verse, Tetrameter.** A verse of four measures or feet.
- Verse, Trochaical.** Verse consisting of trochees.
- Versetta.** (*Ita.*) A short verse.
- Versetten.** (*Ger.*) Short movements for the organ, intended as preludes, interludes, or postludes to psalm tunes, &c.
- Versetto.** (*Ita.*) A short verse.
- Versetzen.** (*Ger.*) To transpose.
- Versetzung-Zeichen.** (*Ger.*) Mark of transposition.
- Versicle.** A little verse; short sentences in the liturgy.
- Versiculet.** (*Fre.*) A little verse.
- Versificateur.** (*Fre.*) Versifier.
- Versillo.** (*Spa.*) A little verse.
- Versi Sciolti.** (*Ita.*) Blank verse.
- Versmass.** (*Ger.*) The measure of the verse; the metre.
- Versmessung.** (*Ger.*) The metrical art.

Verso. (*Ita.*) Verse.

Verso Obligato. (*Ita.*) A style of improvisation in which a set rhyme and theme are prescribed.

Versus Fescennini. Nuptial songs, so called because they were first used by the people of Fescennia, a city of Etruria.

Verte Subito. (*Lat.*) Turn the leaf quickly.

Vertical Slur. A perpendicular slur, or curved line, denoting that the chord before which it stands is to be performed in imitation of harp music, or in arpeggio style (78).

Vertönen. (*Ger.*) To cease sounding; to die away.

Verwandt. (*Ger.*) Related; relative as to the keys.

Verwechslung. (*Ger.*) A change or mutation.

Verweilend. (*Ger.*) Retarding.

Verzierung. (*Ger.*) Embellishment; variation.

Vesperæ. (*Lat.*) Vespers, or the evening service of the Roman Catholic church.

Vesperal. (*Lat.*) A book of vespers.

Vesper Bell. The sounding of a bell about half an hour after sunset in Roman Catholic countries, calling to vespers.

Vesper Hymn. A hymn sung in the evening service of the Roman Catholic church.

Vespers. The evening song or service of the Roman Catholic church.

Vespertini Psalmi. (*Lat.*) Evening psalms or hymns.

Vessels, Aconstic. Brazen tubes or vessels of bell shape, employed in the theatres of the ancients to propel the voice of the performers to distant points.

Vezzosamente. (*Ita.*) Tenderly.

Vibrante. (*Ita.*) A peculiar manner of touching the keys of the piano, by which a vibratory or tremulous sound is produced.

Vibrare. (*Ita.*) To vibrate.

Vibration. The tremulous motion of any sonorous body by which the sound is produced, the sound being grave or acute as the vibrations are fewer or more numerous in any given time; a close shake (87).

Vibration Slurs. Slurs made on two strings of a guitar by playing the higher note and forcibly striking with the finger of the left hand the note to be slurred.

Vibratissimo. (*Ita.*) Vibrated to its fullest extent.

Vibrato. (*Ita.*) With a strong, vibrating quality of tone.

Vibrato Molto. (*Ita.*) Violently rapid.

Vide. (*Fre.*) Open; in all music for stringed instruments, denoting that the note over which it is placed must be played on the open string.

Videl. (*Ger.*) A fiddle.

Vido. (*Ita.*) A word formerly given to the

sound produced on the open string of a violin or violoncello.

Vielle. (*Fre.*) A hurdy-gurdy.

Vielleur. (*Fre.*) A player upon the cymbal.

Vieltimmig. (*Ger.*) Many voiced.

Vieltimmiges Tonstück. (*Ger.*) A piece for several voices, a choral piece; a glee.

Vieltönig. (*Ger.*) Multisouous; many-sounding.

Vier. (*Ger.*) Four.

Viergestrichene Note. (*Ger.*) A demi-semiquaver.

Vierhändig. (*Ger.*) For four hands.

Vierhändiges Tonstück. (*Ger.*) A piece for four hands.

Vier Massig. (*Ger.*) Containing four measures.

Viersaitig. (*Ger.*) Four stringed.

Viersaitige Leier. (*Ger.*) A four-stringed lyre; a tetrachord.

Vierspiel. (*Ger.*) A quadrille; a quartet.

Vierstimmig. (*Ger.*) For four voices.

Vierstimmige. (*Ger.*) Four-voiced.

Vierstimmiges Tonstück. (*Ger.*) A quartet.

Vierte. (*Ger.*) Fourth.

Vierteil. (*Ger.*) Crotchet (17).

Vierteil Note. (*Ger.*) A crotchet; a quarter note (17).

Vierundsechzigstel. (*Ger.*) Hemidemi-semiquavers (21).

Vier Viertel Takt. (*Ger.*) Measure in common time.

Vierzehn. (*Ger.*) Fourteen.

Vierzehnte. (*Ger.*) Fourteenth.

Vietato. (*Ita.*) Prohibited; a term applied to intervals and modulations not allowed by the laws of harmony.

Vigore, Con. (*Ita.*) With force and vigor.

Vigorosamente. (*Ita.*) Boldly.

Vigorouso. (*Ita.*) Bold; with vigor.

Vif et Anime. (*Fre.*) Quick and spirited.

Vihuela. (*Spa.*) Guitar.

Vihuelista. (*Spa.*) A guitar player.

Villancico. (*Spa.*) A metrical composition sung in churches on certain festival occasions.

Villanciquero. (*Spa.*) One who composes small metrical compositions for churches.

Villanella. (*Ita.*) An old rustic dance; the tune to which it was danced.

Villano. (*Spa.*) A Spanish dance.

Villotte. (*Ita.*) One of the names given to the first secular music in parts after the invention of counterpoint.

Vina. A fretted instrument of the guitar style, in use in Hindoostan.

Vio. An abbreviation of *Violin*.

Viol. A stringed instrument, resembling, in shape and tone, the violin, of which it was the origin, but larger in size, and furnished with six strings, to be struck with a bow, and a neck having frets for stopping the strings.

Viola. A tenor violin; an instrument similar in tone and formation to the violin, but larger in size, and having a compass a fifth lower in the great scale of sounds.

Viola, Alta. (*Ita.*) A counter tenor viol.

Viola Bastarda. (*Ita.*) A bastard viol, with six or seven strings, an ancient instrument.

Viola di Amore. (*Ita.*) A viol of love; a viol larger than the violin, having six brass or steel wires, yielding a very soft and silvery sound.

Viola di Bardone. (*Ita.*) A large viol, having forty-four strings, used by the ancients.

Viola di Braccio. (*Ita.*) Viol of the arm; the counter tenor viol, resembling the viola, so called because held upon the arm while being played.

Viola di Gamba. (*Ita.*) Viol of the leg; so called from the manner of holding it while being played upon. It resembles the viol, but is larger.

Viola di Gambist. (*Ita.*) A performer or professor of the viol di gamba.

Viola di Spalla. (*Ita.*) Viol of the shoulder; an instrument intermediate in size between the viola and the viola di gamba, and held upon the shoulder while being played.

Viola, Full-toned. An old instrument of a larger size than the violin, but otherwise the same.

Viola Quarta. (*Ita.*) The fourth viol.

Viol, Arm. An instrument answering to the counter tenor, treble or fifth violin, named, by Italians, viola di braccio.

Violars. Strolling violinists of the 12th century.

Viola, Tenore. (*Ita.*) A tenor viol.

Viol, Bass. The violoncello; a stringed instrument in the form of a violin, but much larger, having four strings and eight stops, which are subdivided into semi-stops, and performed on with a bow.

Viol d'Amore. (*Ita.*) The viole d'amour.

Viole d'Amour. (*Fre.*) A viol furnished with six brass or steel wires; viola d'amore.

Viol, Double Bass. The largest and deepest toned of stringed instruments.

Viole. (*Fre.*) A viol.

Viole Alt. (*Ger.*) The tenor violin.

Violentemente. (*Ita.*) Violently.

Violenza, Con. (*Ita.*) With violence.

Violetta. (*Ita.*) Small alto viol.

Violetta Marina. (*Ita.*) A stringed instrument; the marine trumpet.

Violetto. An instrument similar to the viola d'amore, having the lower A string omitted.

Violino Secondo Concertino. (*Ita.*) Second principal violin.

Viol, Greater. The viola di gamba.

Viol, Harpsichord. An instrument invented in Paris in 1717, resembling a viol, placed upon a table, and played with a wheel instead of a bow, producing a sound resembling that of a viol.

Violicembalo. A pianoforte played with a bow, invented in 1823.

Violin. An instrument having four strings, played with a bow, the most perfect musical instrument known, of brilliant tone, and capable of every variety of expression; in written music, a term implying the use of treble violin.

Violin, Bass. The violoncello: when, in instrumental music, the passage ascends above the bass staff, the tenor clef is introduced, and the notes are played on that instrument.

Violinbogen. (*Ger.*) A violin bow.

Violini di Concertino. (*Ita.*) Those violins, whether first or second, that play through the piece.

Violine. (*Ger.*) A violin.

Violinete. (*Spa.*) A kit; pocket violin.

Violinier. (*Fre.*) A violinist.

Violinist. A performer on the violin.

Violinista. (*Ita.* and *Spa.*) A violin player.

Violini Unisoni. (*Ita.*) The violins in unison.

Violin, Keyed. An instrument having forty strings arranged like those of a piano, and acted upon by horse-hair bows under the pressure of keys, like those of an organ or pianoforte.

Violin, Keyed Stop. An arrangement to be attached to a violin, consisting of a finger board made of ebony, with thirty-three stops, called key stops, which stand above the strings, projecting one sixteenth of an inch, and acting upon them perpendicularly.

Violin Mute, Folding. An article designed to increase the softness and purity of the tone of a violin.

Violinnoten. (*Ger.*) Notes for the violin.

Violino. (*Ita.*) The violin.

Violino, Alto. (*Ita.*) Counter tenor viol, or small tenor viol, on which the alto may be played.

Violin oder G. Schlüssel. (*Ger.*) The treble or G clef.

Violino Primo. (*Ita.*) The first violin.

Violino Primo Concertino. (*Ita.*) First principal violin.

Violin, Principal. The first or leading violin in a performance.

Violino Principale. (*Ita.*) The principal violin part.

Violino Tacet. (*Ita.*) The violin to be silent.

- Violinschlüssel.** (*Ger.*) Key of or for the violin; in flute and violin music, the treble clef.
- Violinschule.** (*Ger.*) School for the violin.
- Violinspieler.** (*Ger.*) A violinist.
- Violinstimme.** (*Ger.*) Part for the violin.
- Violin Tenor.** A violin of low tone.
- Violin Trimmings.** The pegs, nuts, bridge, strings, &c., of a violin.
- Violinvirtuosinn.** (*Ger.*) A first class violinist; a virtuoso on the violin.
- Violinzeichen.** (*Ger.*) The treble clef, used for the violin, flute, &c.
- Viol, Leg.** The viola di gamba; the bass viol.
- Viol, Love.** A stringed instrument of the violin species, so named on account of its peculiar sweetness of tone.
- Viol, Lyra.** (*Ita.*) An instrument formed like a viol, having six strings and seven frets, or stops, to which are assigned the letters B, C, D, E, F, G, H, the letter A answering to the open string where it occurs.
- Violon.** (*Fre.*) Violin.
- Violon.** (*Ger.*) Bass viol.
- Violoncell.** (*Ger.*) Violoncello.
- Violoncelle.** (*Fre.*) Violoncello.
- Violoncelli Soli.** (*Ita.*) The violoncellos alone; in orchestral music, the violoncellos without the double basses.
- Violoncellist.** A player on a violoncello.
- Violoncellista.** (*Ita.*) A violoncello player.
- Violoncello.** (*Ita.*) A small bass viol containing four strings, the lowest of which is tuned to double C.
- Violoncello, Double-toned.** A violoncello having steel wires within it drawn to a high degree of tension.
- Violonchelo.** (*Spa.*) Violoncello.
- Violone.** A bass viol of four strings; a bass violin with long, stout strings, sounding an octave lower than a violoncello; a double bass.
- Violone, Contra.** (*Ita.*) A large bass violin; the double bass.
- Violono.** (*Ita.*) The double bass.
- Viols, Chest of.** An expression formerly applied to a set of viols, consisting of six, the particular use of which was to play fantasias in six parts, generally two each of bass, tenor, and treble.
- Virelai.** (*Fre.*) An ancient French song or ballad; a poem turning upon two sets of rhymes, the first of which continues through the piece, the other occasionally introduced to produce variety.
- Virelay.** A rural ballad or song; a vau-deville.
- Virginal.** An instrument of the time of Queen Elizabeth. The strings, which were of catgut, were at once struck and pulled by pieces of quill fastened to the upper extremity of short, upright jacks upon the inner ends of the keys.
- Virgula.** (*Lat.*) One of the ten notes of the middle ages.
- Virgulum.** (*Lat.*) Former name of the branch, tail, or stem of a note.
- Virtu.** (*Ita.*) A love for choice passages of music, and for a nicety of performance; object of art taken collectively.
- Virtuosita.** (*Ita.*) Taste and skill in performance.
- Virtuosität.** (*Ger.*) Skill in musical art.
- Virtuoso.** (*Ita.*) One who possesses taste or skill in the theory and practice of music; one who is critically appreciative of a performance.
- Virtuosone.** (*Ita.*) A term used in a ludicrous sense to denote a great or grand virtuoso.
- Vis-a-Vis Harpsichord.** A double harpsichord, invented by Johann Stein of Augsburg, so called because each of its extremities was furnished with a key board, by which means two performers played at the same time.
- Vistamente.** (*Ita.*) Quickly.
- Visto.** (*Ita.*) Quick; without delay.
- Vite.** (*Fre.*) With quickness; spirited; lively.
- Vite et Rapide.** (*Fre.*) Quick and rapid.
- Vitement.** (*Fre.*) Rapidly.
- Vitten.** (*Dut.*) To sing.
- Viola.** The name given in the twelfth century to the viol.
- Vivace.** (*Ita.*) Vivaciously; quickly; briskly.
- Vivace, ma non troppo presto.** (*Ita.*) Lively, but not too quick.
- Vivacemente.** (*Ita.*) Quick and lively.
- Vivacetto.** (*Ita.*) A little lively; somewhat quick.
- Vivacissimo.** (*Ita.*) With extreme vivacity.
- Vivacita.** (*Ita.*) Vivacity.
- Vivamente.** (*Ita.*) In a sharp, lively manner.
- Vivezza, Con.** (*Ita.*) With vivacity.
- Vivo.** (*Ita.*) Animated; lively.
- Vivo, Piu Vivo.** (*Ita.*) Lively, more lively.
- Vilo.** An abbreviation of *Violoncello*.
- Vo.** An abbreviation of *Violino*.
- Voc.** An abbreviation of *Vocal*.
- Vocal.** Belonging or relating to the human voice.
- Vocal Concert.** A performance of music consisting of songs, glees, quartets, choruses, &c.
- Vocalist.** A singer.
- Vocality.** The quality of being utterable by the voice.
- Vocalization.** The practice of solfeggios.

Vocalizations. Exercises for the proper development of the voice, with a view to singing.

Vocalize. To perform with the voice; to practise singing on the vowels, chiefly the Italian A, for the improvement of the voice or the acquisition of vocal skill.

Vocalized. Made vocal; formed into voice.

Vocalizes. Solfeggios; exercises for the voice.

Vocalizzare. (Ita.) To sing solfeggios; exercises for the vocal organs.

Vocalizzazione. (Ita.) Singing upon the vowels.

Vocalizzi. (Ita.) Vocal exercises to be sung on the vowels; vocalizes.

Vocalizzo. (Ita.) Vocalizes; musical notes without text.

Vocally. In a vocal manner.

Vocal Music. Music composed for the voice; sounds uttered or modulated by the voice; singing.

Vocal Performance. A performance executed by voices.

Vocal Score. An arrangement in notes of all the separate voice parts, placed in their proper bars under each other, and used by the conductor of a vocal performance.

Voce. (Ita.) Voice.

Voce Acuta. (Ita.) A shrill voice.

Voce di Camera. (Ita.) A voice suited for private rather than for public singing.

Voce di Petto. (Ita.) The chest or natural voice; the lowest register of the human voice.

Voce di Testa. (Ita.) The head voice; the falsetto or feigned voice.

Voce Mezza. (Ita.) With a moderate strength of tone, and in a delicate manner.

Voce Molto. (Ita.) Full voiced.

Voce Musicale. (Ita.) Musical voice; the tonic or major key note, in solmization called *do*.

Voce Piacente. (Ita.) A pleasing voice.

Vocerellina. (Ita.) A pretty little voice.

Voce Sola. (Ita.) The voice alone; without an accompaniment.

Voce Spianata. (Ita.) An even and sustained voice.

Voce Umana. (Ita.) The human voice.

Vociaccia. (Ita.) A bad, disagreeable voice.

Voci Musicali. (Ita.) The seven degrees of sound within the compass of the octave.

Vocina. (Ita.) A soft, pleasing voice.

Vocino. (Ita.) A sweet, low voice.

Vocula. (Lat.) A diminutive, feeble voice.

Vocule. A short and feeble utterance.

Voc. An abbreviation of *Vocalizes*, and *Vocalizations*.

Voice. Sound or sounds produced by the vocal organs in singing; distinctive char-

acter or quality of tone; to fit for producing the proper sounds; to regulate tones.

Voice, Alto. The lowest female voice.

Voice, Baritone. A male voice, intermediate, in respect to pitch, between the bass and tenor, the compass usually extending from B flat to F.

Voice, Bass. The gravest or deepest of the male voices.

Voice, Basso. A bass voice; the lowest male voice.

Voice, Breast. The natural voice of adults; the lower register of the voice.

Voice, Chamber. A voice suited to the performance of parlor music.

Voice, Chest. The register of the chest tones.

Voice, Counter Tenor. The male voice next above the tenor voice; the lowest female voice.

Voice, High. Having a strong tone or pitch of voice; a voice of great acuteness.

Voice, False. A falsetto voice.

Voice, Falsetto. A man's voice resembling a woman's voice, so called because it is not strictly a true, but a false or assumed one.

Voice, First. The soprano.

Voice, Fourth. The bass.

Voice, Guttural. A voice proceeding mainly from the throat.

Voice, Head. The falsetto in male voices; the high register of the voice.

Voice, Nasal. A voice unduly affected by the nose.

Voice, Pure. A voice proceeding freely, and partaking neither too strongly of the nasal, labial, guttural, or other sound.

Voice, Quadrille. Quadrille music with vocal accompaniment.

Voices, Accessory. Accompanying voices.

Voice, Second. The alto.

Voice, Second Treble. The alto voice; lowest female voice.

Voices, Equal. Compositions in which either all male or all female voices are required.

Voices, Middle. Voices between tenor and alto.

Voice, Soprano. The highest female voice.

Voices, Outer. The highest and lowest voices.

Voices, Principal. The bass and soprano; the highest and lowest.

Voice, Tenor. The highest male voice.

Voice, Third. The tenor.

Voice, Treble. The highest species of female voices.

Voice, Under. A designation applied to the vocalist who executes the bass.

Voice, Upper. The singer who performs the higher part of a composition.

Voicing. The adjustment of the parts of an organ pipe for the purpose of giving it its

proper pitch and its peculiar character of sound.

Voix. (*Fre.*) Voice.

Voix Aigre. (*Fre.*) Harsh voice.

Voix Argentine. (*Fre.*) A clear, fine-toned voice, a silvery voice.

Voix Claire. (*Fre.*) A clear, shrill voice.

Voix de Tete. (*Fre.*) Falsetto voice.

Voix Eclatante. (*Fre.*) A piercing voice.

Voix Flutee. (*Fre.*) A soft, sweet voice.

Voix Glapissante. (*Fre.*) A shrill, squeaking voice.

Voix Grele. (*Fre.*) A sharp, shrill voice.

Voix Monotone. (*Fre.*) A monotonous voice.

Voix Percante. (*Fre.*) Shrill voice.

Voix Ronde. (*Fre.*) A round, full voice.

Voix Trainante. (*Fre.*) A drawling voice.

Volante. (*Ita.*) Flying; in a light and rapid manner.

Volata. (*Ita.*) Notes in rapid succession; a division, or rapid flight of notes.

Volatine. (*Fre.*) A rapid succession of notes.

Vocee. (*Fre.*) A rapid flight of notes.

Volksgesang. (*Ger.*) A national song; popular song.

Volkssled. (*Ger.*) A national song; a popular song, tune, or ballad.

Voll. (*Ger.*) Full.

Vollkommen. (*Ger.*) Perfect.

Vollstimmig. (*Ger.*) In full harmony.

Vollstimmige Musik. (*Ger.*) Concert.

Vollstimmiges Tonstück. (*Ger.*) Symphony.

Vollstimmigkeit. (*Ger.*) Perfect harmony.

Volltönige Stimme. (*Ger.*) Full-toned, sonorous voice.

Volonte. (*Fre.*) Will; pleasure.

Volta. (*Ita.*) Time; turn; an old three-timed air; an old Italian dance in $\frac{3}{4}$ time.

Volta Prima. (*Ita.*) The first time.

Voltare. (*Ita.*) Turn over; change.

Volta Seconda. (*Ita.*) The second time.

Volte. (*Ita.*) An obsolete dance resembling the galliard, written in $\frac{3}{4}$ time.

Volti. (*Ita.*) Turn over, or change.

Volti Segue la Seconda Parte. (*Ita.*) Turn over, the second part follows.

Volti Subito. (*Ita.*) Turn over quickly.

Volubilita, Con. (*Ita.*) With freedom and ease.

Volubilmente. (*Ita.*) With volubility and freedom of performance; with ease.

Volume. The compass of a voice; the tone or power of a voice; the quantity or fullness of the sound of a voice or instrument.

Voluntary. An extemporaneous introductory performance a composition generally consisting of two or three movements, calculated to display the capabilities of an organ and the skill of the player.

Voluntary, Concluding. A voluntary for an organ designed to be performed at the conclusion of church service.

Volver a la Misma Cancion. (*Spa.*) To return to the old tune.

Von. (*Ger.*) By; of.

Vorausnahme. (*Ger.*) An anticipation in melody or harmony.

Vorbereitung. (*Ger.*) A preparation.

Vorbereitungsunterricht. (*Ger.*) Preparatory lesson; elementary instruction.

Vorhalt. (*Ger.*) A suspension or retardation either in melody or harmony; a prolonged note.

Vorheulen. (*Ger.*) To sing in a whining tone.

Vorklingen. (*Ger.*) To sound louder or stronger.

Vorleiern. (*Ger.*) To play tediously on an instrument.

Vorsang. (*Ger.*) Leading off in the song; act of beginning the tune.

Vorsanger. (*Ger.*) The leading singer in a choir; a precentor.

Vorschlag. (*Ger.*) An appoggiatura (64).

Vorspiele. (*Ger.*) An introductory movement; a prelude in organ playing.

Vorspielen. (*Ger.*) To be the leader of an orchestra; to prelude.

Vorzeichnung. (*Ger.*) The signature.

Vox. (*Lat.*) Voice.

Vox Acuta. (*Lat.*) An acute or high voice.

Vox Gravis. (*Lat.*) A grave or low voice.

Vox Humana Stop. An organ stop resembling in tone the sound of the human voice.

Voz. (*Spa.*) Voice; sound in general; vocal music.

Voz Argentada. (*Spa.*) A clear, sonorous voice.

Voz Cascarrona. (*Spa.*) A harsh, unpleasant tone of voice.

Voz de Carretero. (*Spa.*) A harsh, loud, unpleasant voice.

Vozes. (*Spa.*) Voices.

V. P. The initials of *Violino Primo*.

V. Primo. (*Ita.*) First violin.

V. S. The initials of *Volti Subito*, and of *Violino Seconda*.

Vuide. (*Fre.*) Open; a term used in music for stringed instruments; vide.

V. V. Violins; two violins.

Vyrdon. (*Wel.*) The sixth string of the cruth.

W.

W THE Initial of *Waltz*.

Waits. Originally, musical watchmen who guarded the streets in England; latterly, persons who, about Christmas, play psalm tunes, &c., in the streets during the night; an obsolete term for haut-boys.

Waldhorn. (*Ger.*) Hunting horn; bugle.

Wals. (*Dut.*) A waltz.

Waltz. (*Ger.*) A dance originating in Germany, performed by two persons in circular figures, with a whirling motion; music usually in $\frac{3}{4}$ measure, regulating the movements of the dance.

Walzer. (*Ger.*) A waltz.

Warble. To quaver the sound; to modulate with turns or variations, in a manner imitative of the songs of birds; to be quavered or modulated.

War Songs. Songs written for and sung for the purpose of inspiring soldiers, or of celebrating a victory.

Wassail. An old term signifying a merry or convivial song or glee; a ditty.

Wasserorgel. (*Ger.*) Hydraulic organ.

Water Bubble. A name applied by English bird fanciers of the last century to a bird note resembling in sound that of the flowing of water through a deep and narrow channel.

Watering Call. A call or sound of a trumpet, on which the cavalry assemble to water their horses.

Water Music. A term applied by Handel to certain airs composed by him and performed on the water by the first band of wind instruments instituted in England.

Water Organ. The hydraulica.

Waves of Sound. Undulations propagated to the ear and producing sound.

Waving Line. A line which, when placed perpendicularly upon the staff, indicates that the notes are not to be played literally all together at the same instant, but a mere trifle after each other, the lowest generally first. If their succession should be as swift as possible, a line is drawn across the notes (115). When the line is placed horizontally, it shows that the effect of the 8va sign is to be prolonged to the extent of the line (61, d).

Wayghtes. Waits; itinerant musicians who perform in the streets during the nights preceding Christmas.

Way, Lyra. One of the two modes of notation in the ancient Greek system.

Weak Parts. The unaccented parts of a measure.

Web. Chron. An abbreviation of *Weber Chronometer*.

Weber Chronometer. An instrument similar to a metronome, but simpler in its construction, invented by Weber. It consists of a piece of twine, about five feet in length, on which are fifty-five inch spaces, and a small weight at the lower end, the degree of motion being determined by the length of twine swinging with the weight. Its use is shown by a sign (131).

Wechselchor. (*Ger.*) Alternate chorus or choir.

Wechselnoten. (*Ger.*) Irregular transient notes; appoggiaturas.

Wehmuth. (*Ger.*) Sadness.

Wehmuthig. (*Ger.*) Sad; sorrowful.

Weiberstimme. (*Ger.*) A female voice; treble voice.

Weiblicher Reime. (*Ger.*) Trochæal rhymes.

Weihnachtslied. (*Ger.*) Canticle at Christmas; Christmas hymn or carol.

Weiche. (*Ger.*) Minor in respect to key and mode.

Welchelled. (*Ger.*) A consecration song.

Weise. (*Ger.*) Melody; air; song.

Weite Harmonie. (*Ger.*) Dispersed harmony.

Welsh Harp. An instrument of ancient origin, having about one hundred strings.

Welsh Tunes. Melodies of the ancient Cambrians, and said by Caradocus, in his Chronicle of Wales, to be derived from the Irish through the means of Griffith Ap-Conan, of Irish birth, and King of North Wales.

Weltliche. (*Ger.*) Secular.

Weltliche Lieder. (*Ger.*) Worldly songs; secular songs.

Werk. (*Ger.*) Work; opus.

Wesentlich. (*Ger.*) Essential.

Wettgesang. (*Ger.*) A singing match.

Whaighetes. Waits.

Whiffle. A fife or small flute.

Whiffler. A fifer or a piper.

Whistle. A small, shrill wind instrument, in tone resembling a fife, but blown at the end, like the old English flute; to make a musical sound by blowing through a small orifice made by compressing the lips.

White Notes. The notes with open heads.

Whizzing. A humming or hissing sound in a voice or instrument.

Whole Note. A semibreve (15).

Whole Note Rest. A pause equal in length to a whole note (27).

Whole Shift. A violin shift on the eighth line, or A.

- Whole Tone.** A tone; a large second.
- Wiederholung.** (*Ger.*) Repetition.
- Wiederholungszeichen.** (*Ger.*) Signs for repetition.
- Wiederklängen.** (*Ger.*) To resound; to reecho.
- Wina.** (*Hin.*) An instrument of India, consisting of a bamboo body attached to two large gourds, mounted with strings, which in playing are pressed on bridges with the fingers.
- Winch.** A rectangular lever within a barrel or hand organ, by means of which the bellows are moved.
- Wind.** To sound so that the notes are prolonged and naturally involved.
- Wind Chest.** An air-tight box under the sound board of an organ, into which the wind passes from the bellows, and from which it passes to the pipes.
- Wind Instruments.** A general name for all instruments the sounds of which are produced by the breath or by the wind of bellows.
- Windlade.** (*Ger.*) The wind chest of an organ.
- Wind Orchestra.** A combination of various wind instruments.
- Windstock.** (*Ger.*) Cover of organ pipes.
- Wind Trunk.** A large passage in an organ through which air is conveyed from the bellows to the wind chest.
- Windzunge.** (*Ger.*) Tongue of an organ pipe.
- Winselig.** (*Ger.*) Plaintive.
- Winstimme.** (*Ger.*) A plaintive voice.
- Wirbel.** (*Ger.*) A peg of a violin, tenor, &c.; a drum roll.
- Wirbel Einer Geige.** (*Ger.*) Peg or screw of a violin.
- Wirbelstock.** (*Ger.*) A sound board.
- Wogend.** (*Ger.*) Waving.
- Wohiklang.** (*Ger.*) Agreeable sound; harmony.
- Wohiklingend.** (*Ger.*) Harmonious; sonorous.
- Wohl-laut.** (*Ger.*) Euphony; harmony.
- Wohl-lauten.** (*Ger.*) To sound agreeably.
- Wolf.** A noise produced by playing upon an organ which, in being tuned, has had all its imperfections so arranged as to fall upon remote keys which are seldom used; the interval from the false octave, by the fifth, to the true one.
- Wonnegesang.** (*Ger.*) A delightful, charming song.
- Wood Horn.** The French horn.
- Wood Instruments.** Such as have bone or wood for their body.
- Wood Quartet.** A quartet consisting of the flute, oboe, clarinet, and bassoon.
- Worked-up Fugue.** A fugue consisting of several themes, and having many developments.
- Wortklang.** (*Ger.*) Accent; tone.
- Wrest.** An old name for a tuning key.
- Wrest Pins.** Movable pins in a piano, about which one end of the string is wound, and by turning of which the instrument is tuned.
- Wrest Plank.** That part of a piano in which the wrest pins are fixed.
- Wrist Guide.** That part of Logier's chiroplast which guides the wrist.
- Wunderlich.** (*Ger.*) Odd; capricious.
- Wunderstimme.** (*Ger.*) A wonderful, extraordinary voice.
- Würde.** (*Ger.*) Dignity.
- Würdig.** (*Ger.*) Worthy; dignified.
- Wuth.** (*Ger.*) Madness; rage.

X.

- XABARDILLO.** (*Spa.*) A company of strolling players.
- Xabega.** (*Spa.*) A wind instrument of the Moors.
- Xabeha.** (*Spa.*) A Moorish wind instrument similar to a flute.
- Xacara.** (*Spa.*) A rustic tune for singing or dancing; a dance.
- Xacarero.** (*Spa.*) To sing xacaras.
- Xanorphaica.** A keyed violin.
- Xanorphaika.** (*Ger.*) A German instrument having a violin bow and keys; a keyed violin.
- Xenorphaica.** An instrument of the harpsichord and pianoforte class.
- Xulharmonicon.** An instrument in its general character similar to the pianoforte and harpsichord.
- Xylorganon.** (*Ger.*) An instrument composed of dry staves of wood united with straw, and struck in the same manner as a dulcimer.

Y.

YA. (*Chi.*) One of the eight species of sound in the musical system of the Chinese, being that produced from wood.

Yabal. (*Heb.*) The blast of a trumpet.

Yambico. (*Spa.*) An iambic.

Yambo. (*Spa.*) An iambic foot.

Yastio. (*Grk.*) One of the ancient Greek modes or tones.

Yonico. (*Grk.*) The Ionic mode of the Greeks.

Z.

ZA. A syllable formerly applied by the French, in their church music, to B flat, to distinguish it from B natural, called *Si*.

Zahorar. (*Spa.*) To have a repast with music.

Zamacuca. The national dance of the Chilians.

Zambacueca. A favorite dance of the Peruvians.

Zambapalo. (*Spa.*) An ancient dance.

Zambomba. (*Spa.*) A kind of rustic drum.

Zambra. (*Spa.*) A festival attended with dancing and music.

Zampogino. (*Ita.*) A small flageolet or bagpipe.

Zampogna. (*Ita.*) The flute-a-bee, or common flute.

Zampognare. (*Ita.*) To play on the pipes.

Zampognatore. (*Ita.*) A piper.

Zampognatori. (*Ita.*) Mountain minstrels.

Zampognetta. (*Ita.*) A small pipe; bagpipe.

Zampognino. (*Ita.*) A small flageolet or bagpipe.

Zampona. (*Spa.*) A rustic instrument; a kind of bagpipe.

Zamponear. (*Spa.*) To play the bagpipe.

Zang. (*Dut.*) Song.

Zangl. (*Per.*) A little bell.

Zapatear. (*Spa.*) To beat time with the foot.

Zarabanda. (*Spa.*) An old dance in waltz time; a dance; a sarabanda.

Zarambeque. (*Spa.*) A kind of merry tune and noisy dance.

Zarge. (*Ger.*) The sides of musical instruments of the violin class.

Zart. (*Ger.*) Tender; delicate.

Zärtlich. (*Ger.*) Affectionate; tender.

Zauberlied. (*Ger.*) A charming song.

Zauberstimme. (*Ger.*) A charming, bewitching voice.

Zehn. (*Ger.*) Ten.

Zehnte. (*Ger.*) Tenth

Zeichen, Alt. (*Ger.*) The C clef on the third line.

Zeltmass. (*Ger.*) The time or degree of movement.

Zel. A Moorish instrument of music, similar to the cymbals.

Zelo. (*Ita.*) Zeal.

Zelosamente. (*Ita.*) Zealously and enthusiastically.

Zeloso. (*Ita.*) Zeal; enthusiasm.

Zeng. (*Per.*) The Persian cymbals.

Zerstreut. (*Ger.*) Dispersed, scattered, with respect to the notes of arpeggios or chords, the situation of the different parts of a composition, &c.

Zeze. (*Afr.*) An African instrument similar to a guitar.

Zierliches Singen. (*Ger.*) Modulation.

Zil. (*Tur.*) Turkish cymbals.

Zillo. (*Ita.*) Chirp; chirping.

Zinke. (*Ger.*) A kind of rustic pipe, no longer used; a cornet.

Zingana. (*Ita.*) Ballad; Bohemian song.

Zingaresa, Alla. (*Ita.*) In the Gypsy style.

Zingaresca. (*Ita.*) A Gypsy song.

Zingen. (*Dut.*) To sing; singing.

Zinke. (*Ger.*) A kind of rustic pipe; a cornet.

Zinke Ingwer. (*Ger.*) A cornet; bugle; shawm; a register of an organ.

Zinzilulare. (*Ita.*) To make a succession of small, tremulous sounds; to twitter.

Ziraleet. (*Grk.*) A species of chorus sung by the women of Eastern countries upon occasions of joy.

Zirlare. (*Ita.*) To whistle like a thrush.

Zisch. (*Ger.*) A hiss.

Zischlaut. (*Ger.*) A hissing sound.

- Zither.** (*Ger.*) A guitar; a cithern.
- Zithern.** An instrument which is a compound of the harp and guitar.
- Zitherspieler.** (*Ger.*) A player on the guitar.
- Zitterndestimme.** (*Ger.*) A trembling voice.
- Zittino.** (*Ita.*) Silence.
- Zögernd.** (*Ger.*) Tarrying.
- Zoppa, Alla.** (*Ita.*) In a constrained, limping style.
- Zoppe.** (*Ita.*) A limping, leaping style.
- Zoppo.** (*Ita.*) In a limping manner; a species of counterpoint in which to the given subject one note is so placed as to produce a syncope, or leaping effect, in its performance.
- Zornig.** (*Ger.*) Angry; wrathful.
- Zourna.** (*Per.*) A hautboy used by the Persians.
- Zu.** (*Ger.*) At; by; in; to; unto.
- Zufallig.** (*Ger.*) Accidental.
- Zufoiare.** (*Ita.*) To whistle; to hiss.
- Zufoletto.** (*Ita.*) A little whistle or flageolet.
- Zufolo.** A little flute or flageolet, chiefly used to teach birds to sing.
- Zufolone.** (*Ita.*) A large whistle; a flute.
- Zugeeignet.** (*Ger.*) Dedicated.
- Zügelglückchen.** (*Ger.*) The passing bell; a knell.
- Zulu Viol.** The gumbu, a musical instrument used by the Zulu Kafirs, in South Africa, consisting of a calabash attached to the middle of a bow, which holds a cord in tension between its two ends.
- Zumbar.** (*Spa.*) To resound; to emit a continuous harsh sound; to hum.
- Zumbido.** (*Spa.*) A continued buzzing sound.
- Zum Klavier Singen.** (*Ger.*) To sing with piano accompaniment.
- Zummarah.** (*Egy.*) An Egyptian musical instrument, very harsh and discordant in its tone, formed of reeds.
- Zunehmend.** (*Ger.*) Increasing.
- Zurna.** (*Tur.*) A military instrument used by the Turks.
- Zurückblasen.** (*Ger.*) To blow a recheat.
- Zurückhaltung.** (*Ger.*) Retardation.
- Zurücktonen.** (*Ger.*) To resound.
- Zurücktreiben.** (*Ger.*) To reverberate.
- Zusammen.** (*Ger.*) Together.
- Zusammenblasen.** (*Ger.*) To play together on wind instruments.
- Zusammengesetzt.** (*Ger.*) Compound, in speaking of times.
- Zusammenklang.** (*Ger.*) Agreement; unison.
- Zusammenlaut.** (*Ger.*) Consonance.
- Zusammenlauten.** (*Ger.*) To ring all the bells together.
- Zusammenposaunen.** (*Ger.*) To play together on the sackbut.
- Zusammenschlag.** (*Ger.*) A broken or abrupt manner of striking a chord.
- Zusammensingen.** (*Ger.*) To sing together.
- Zusammenstimmung.** (*Ger.*) Tuning; concert.
- Zusammentrommeln.** (*Ger.*) To drum together; to assemble by beat of drum.
- Zutraulich.** (*Ger.*) Confidently.
- Zuversicht.** (*Ger.*) Confidence.
- Zwanzig.** (*Ger.*) Twenty.
- Zwanzigste.** (*Ger.*) Twentieth.
- Zwei.** (*Ger.*) Two.
- Zweigesang.** (*Ger.*) A duet.
- Zweihändige Übungsstücke.** (*Ger.*) Exercises for two hands.
- Zweimal.** (*Ger.*) Twice.
- Zweispiel.** (*Ger.*) A duet.
- Zweistimmig.** (*Ger.*) For two voices or parts.
- Zweite.** (*Ger.*) Second.
- Zweitmal.** (*Ger.*) Second time.
- Zweihunddreissigstel.** (*Ger.*) A thirty-second note (20).
- Zweihunddreissigstelpause.** (*Ger.*) A thirty-second note rest (20).
- Zweiviertelsnote.** (*Ger.*) A minim (16).
- Zweiviertelpause.** (*Ger.*) A minim rest (28).
- Zweivierteltakt.** (*Ger.*) Time of two crotchets in a bar.
- Zweyfache Intervallen.** (*Ger.*) Compound intervals.
- Zweyklang.** (*Ger.*) A chord of two sounds.
- Zwischen Harmonie.** (*Ger.*) Between harmony; the connecting harmony in a fugue.
- Zwischenräume.** (*Ger.*) The spaces between the lines of the staff.
- Zwischenspiel.** (*Ger.*) Interlude.
- Zwischenstille.** (*Ger.*) A pause.
- Zwischenstimme.** (*Ger.*) High tenor.
- Zwischenton.** (*Ger.*) Intermediate sound.
- Zwölf.** (*Ger.*) Twelve.

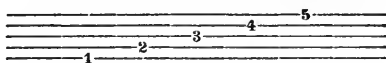
APPENDIX.



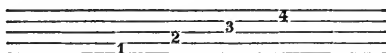
1. Staff.



2. Staff Lines.



3. Staff Spaces.

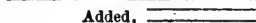


4. Added or Leger Lines.

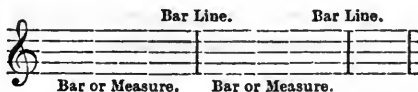
Principal.



Added.



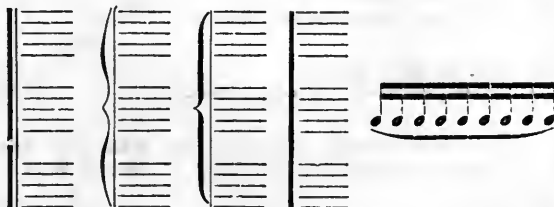
5. Single Bar Lines. Bars or Measures.



6. Double Bars.



7. Braces.



8. Single Stem Note.



9. Double Stem Note.



33. Sixty-Fourth Note Rest.
Hemidemisemiquaver Rest.

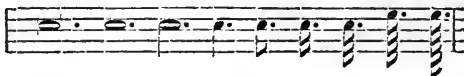


34. One Hundred and Twenty-Eighth Note Rest.
Demisemidemisemiquaver Rest.



35. Continued Rest.
- | | Written. | Counted. | | | | | | | | | | | | | | |
|--|----------|----------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 5 | 1 | 2 | 3 | 2 | 2 | 3 | 3 | 2 | 3 | 4 | 2 | 3 | 5 | 2 | 3 |
| | | | | | | | | | | | | | | | | |

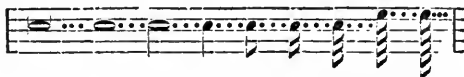
36. Dotted Notes.



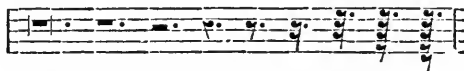
37. Double Dotted Notes.



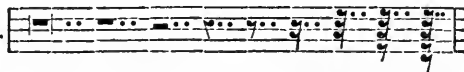
38. Triple Dotted Notes.



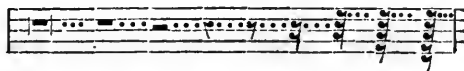
39. Dotted Rests.



40. Double Dotted Rests.

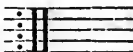


41. Triple Dotted Rests.



42. Dotted Bars.
Signs of Repetition.

Sign of repetition of
the preceding strain.



or



Sign of repetition of
the following strain.



or



Sign of repetition of
the preceding and
following strains.



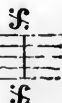
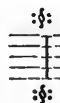
or



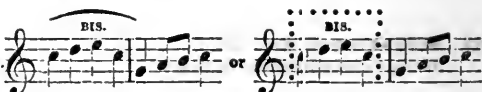
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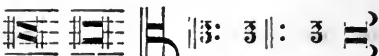
43. Da Capo Signs.
Signs of Repetition.



44. Curved Line Repeat.



45. Sign indicating the close of a Repeat, or the end of a Piece.

46. Soprano Clef.
Treble, or G Clef.47. French Soprano,
or Treble Clef.48. C Clef,
Admitting of
four situations.Various forms
of the C Clef.

49. Tenor Clef.



Old form.



50. Alto Clef.



51. German Soprano Clef.



52. Mezzo Soprano Clef.



53. F, or Bass Clef.



54. Baritone Clef.



55. Sharp.



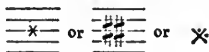
56. Flat.



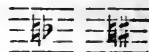
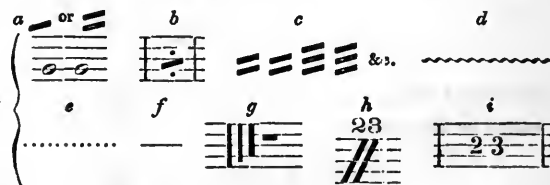
57. Natural.



58. Double Sharp.



59. Double Flat.

60. A Natural employed to contradict a Flat or Sharp,
Or to restore the single Flat or Sharp.61. Abbreviation
Marks.

62. Time Signatures.

C or C indicating two half or four quarter notes in each bar. $\frac{2}{4}$ two quarter. $\frac{3}{4}$ three half. $\frac{3}{8}$ three quarter. $\frac{3}{8}$ three eighth. $\frac{6}{8}$ six quarter. $\frac{6}{8}$ six eighth. $\frac{12}{8}$ twelve eighth. $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$

63. Horizontal Lines,
or Strokes.

64. Appoggiaturas.



65. Triplets.

66. Double Triplet.
Sextole.

67. Arpeggio.



68. Tremolo.



69. Tremando.



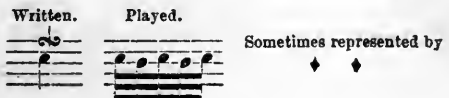
70. Bind or Tie.



71. Tied Notes.



72. A Beat.



73. Legato.



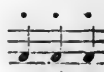
74. Demi-Legato.



75. Staccato.



76. Demi-Staccato.



77. A Slur.



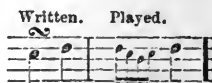
78. Vertical Slur.



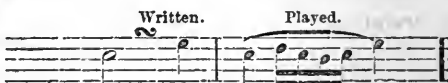
79. A Turn.



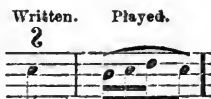
80. Direct Turn.



81. Full Turn.



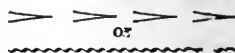
82. Inverted Turn.



83. Partial Turn.

84. A Turn,
With the note above
made Flat.85. A Turn,
With the note below
made Sharp.

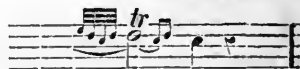
86. Marks of a Trill or Shake.

87. Sign of a Vibration, or
Close Plain Trill or Shake.

88. Plain Trill or Shake.



89. Prepared Trill or Shake.



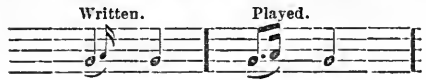
90. Double Trill or Shake.



91. Passing Trill or Shake.



92. After Note.



93. Double After Note



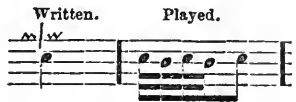
94. Figures of Diminution.

95. Sign of Short Mordente. $\downarrow v$ or \sim or \sim 96. Sign of Long Mordente. \sim / \sim

97. Short Mordente.



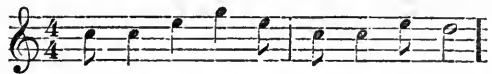
98. Long Mordente.



99. Marcato.



100. Driving Notes.

101. Crescendo Sign. < 102. Decrescendo Sign. >

103. Crescendo-Decrescendo Sign.



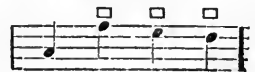
104. Decrescendo-Crescendo Sign.



105. Sign of the Organ Tone.



106. Marks indicating a very strong and overwhelming expression.

107. Signs of the Pressure Tone. $>$ $>$

108. Signs of Sforzato Assai.



109. Signs of Forzando, indicating that a tone is to be emphasized stronger than its rhythmical accent requires.



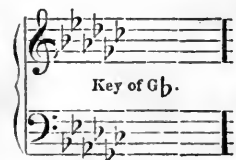
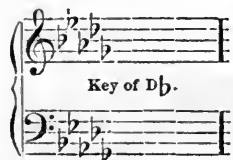
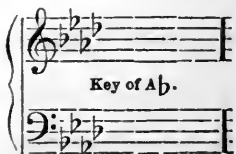
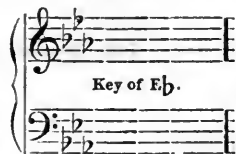
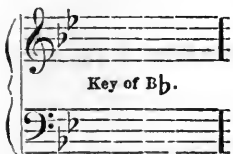
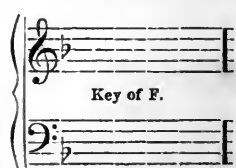
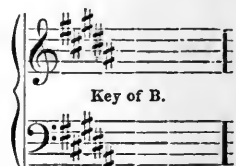
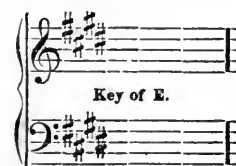
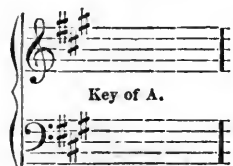
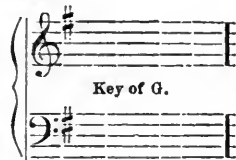
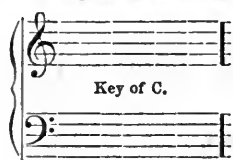
110. Crowned Note.

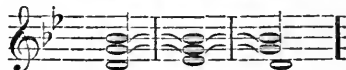


111. Dots.



112. Signatures of the Keys.



113. **Pause or Hold.**114. **A Direct.**115. **Waving Line.**116. **Harmonic Mark.**117. **Dash.**118. **Division Marks.**119. **Colon.**120. **Sign of a Period.**121. **Notes marked by the Telemann's Curve.**122. **Sign of a Phrase.**123. **Sign of a Section.**124. **Reversed C.**125. **Barred C, or Semi-circle.**126. **Cadence Marks.**

Father! thy | will, not | mine be | done.

127. **Up Bow Sign.**128. **Down Bow Sign.**129. **Circolo.**130. **Metronome Marks.** $\left\{ \begin{array}{l} \text{♩} = 120 \\ \text{♩} = 80 \end{array} \right.$ 131. **Weber Chronometer Signs.***Web. Chron.* ♩ = 38" Rh., (39 1/8 Eng.)132. **In the Natural Scale or Gamut of Wind Instruments,**

Denotes an open hole, ○

133. " " " " " "

Denotes a closed hole,

134. **In Flageolet and similar instruments, denotes a pinched or half closed hole,**135. **In Drum music, placed above the staff, to indicate that the left hand stick is raised, and below the staff to show that the right hand stick is raised,**136. **In Drum music, used to indicate a tap, or a tap beat,**137. **In Drum music, to denote that both sticks drop on the drum head at the same time,**138. **Signs employed in Guitar music, to indicate the fingering.**

}	Left hand.	Open string,	0
	"	First string,	1
	"	Second string,	2
	"	Third string,	3
	Right hand,	First string,	.
	"	Second string,	. .
	"	Third string,	. . .
	"	Thumb,	+

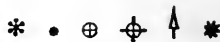
139. In Guitar music, sign of a Slide,



140. Sign employed in Piano and Melodeon music, to indicate the use of the thumb,



141. Peda Signs. The use of the Pedal is usually indicated by the syllable Ped., and a discontinuance of its use by the following signs.



142. Music Trade Mark.



SYNONYMOUS MUSICAL TERMS.

<i>New Terms.</i>	<i>Old Terms.</i>
Added lines	Leger lines.
Alto	Counter.
Diminished	Extreme fiat.
Double note	Breve.
Eighth note	Quaver.
Fore-note	Appoggiature, or Appoggiatura.
Four-half measure	Alla-breve measure.
Four-quarter measure	Common Time.
Half note	Minim.
Hold	Pause.
Key	Mode.
Key note	Tonic.
Large	Major.
Large fifth	Perfect fifth.
Large fourth	{ Tritone.
	{ Sharp fourth.
Large second	Tone.
Measure	{ Bar,
	{ Time.
Nine-eighth measure	{ Compound Triple Time.
Nine-quarter measure	
Nine-sixteenth measure	
Note-lines	Staff.
Quarter-note	Crotchet.
Scale	Gamut.
Second	Tone.
Six-eighth measure	{ Compound Common Time.
Six-quarter measure	
Sixty-fourth note	Hemidemisemi-quaver.
Small	Minor.
Small fifth	Flat Fifth.
Small fourth	Perfect fourth.
Small second	Semitone.
Soprano	Treble.
Superfluous	Extreme sharp.
Thirty-second note	Demisemi-quaver.
Three-eighth measure	Triple Time.
Threefold chord	Triad.
Three-half measure	{ Triple Time.
Three-quarter measure	
Tones	Sounds.
Trill	Shake.
Twelve-eighth measure	Compound Common Time.
Two-half measure	{ Common Time.
Two-quarter measure	
Voice	Part.
Whole note	Semibreve.



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BY

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Professor of Musical Science of the University of the
City of New York.

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S. B. MILLS AND L. M. GOTTSCHALK

ON FOLLOWING PAGES.

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N. Y., October 14th, 1865.

F. F. MULLER.

Lillie Thompson July 12.

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